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NOTICE.

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THE LIFE OF MOZART. (From the original of Alexander Oulibicheff.*)

(Continued from page 86.)

CHAPTER VI. (1771-1775.)

WOLFGANG's apprenticeship was now completed. The works of the old contrapuntists, Bach and Handel, had made him thoroughly acquainted with the secrets of the art, and the more recent Italian composers had taught him how great a charm there was in vocal music. The schools of the different nations possessing a musical reputation, of which he had been a disciple, and the taste and principles of which he had successively studied, were already beginning to blend together in his mind, and form a style ultimately destined to delight the world as his own.

For a long time, his father had abandoned the character of teacher for that of mere travelling companion, and the age in which the young composer lived had already told him all it could tell him about music. Henceforth, Mozart had to learn from himself alone.

On reaching Salzburg, near the end of March, Wolfgang found a letter from Count Firmian, whose acquaintance he had made during his stay in Milan, ordering him, at the command of the Empress Maria Theresa, to compose a theatrical *Serenade*,† for the festival to be held on the occasion of the nuptials of the Archduke Ferdinand with the Hereditary Princess of Modena. In charging Mozart with this task, the Empress appears to have been actuated by a desire to pit the youngest of the then existing composers against the father of the *maestri*, Hasse, who had

been ordered to write an opera for the same occasion. Mozart hastened to obey so honourable a summons, and, in the month of August, once more set out with his father for Milan, where the marriage was to be solemnized. The rooms, which had been engaged for him beforehand, were admirably adapted for composing a work in a hurry. Above him lived a professor of the violoncello, and beneath him another; his next door neighbour was a teacher of singing, who received his pupils in his own rooms, and, opposite, dwelt an oboist. All of these remained at home, and practised most industriously, the whole day long. "This is agreeable for a composer," writes Mozart, "and brings him ideas."* In the serenade, which was in two parts, and entitled *Ascagno in Alba*, there were dances introduced, which made it last as long as the work of Hasse, so that the difference between the *Serenade* and opera was only in name. Properly speaking, *Ascagno* was no more than a mythological opera, consisting of several airs, and recitations, with or without accompaniment, eight choruses, and dance music. In spite of his musical neighbours, Mozart had completed his task in less than three weeks. *Ascagno* was praised to the skies. "The serenade has quite killed the opera," says Leopold Mozart, expressing his regret (for which I will not vouch), at the defeat of the celebrated veteran Hasse.† In the beginning of December, father and son left Milan. The two years following our travellers' return home are rather barren of important events. As there are here several gaps in the thread of the biography, partly because the information afforded by the correspondence is sometimes defective and sometimes altogether wanting, I must confine myself to the simple enumeration, in chronological order, of the few facts occurring during this period.

On the 14th March, 1772, Hieronymus, a descendant of the princely house of Colloredo Wallsee and Möls, was appointed Archbishop of Salzburg, and commissioned Mozart to set to music a serenade of Metastasio, *Il Sogno di Scipione* (Scipio's Dream), for the ceremony of the enthronement. I have designated by name, surname, and titles the new lord, given by fate to Salzburg, because, in common with all opponents of great men, he merits this sad distinction. In subsequent chapters, we shall see how he treated the flock of which he was the shepherd, and what value he put upon the fortunate chance that enabled him to reckon Wolfgang Amadeus Mozart among his retainers.

In the autumn of the same year, Mozart returned to Milan, for the purpose of fulfilling his engagement with the manager of the theatre. The plot of his new opera, like that of his previous one, was taken from Roman history. *Mithridates* was followed by *Lucius Sylla*, a far more dangerous enemy

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† By the term *Serenade*, the Italians understood a *cantata* based upon a dramatic story.

* At a later period, he usually wrote his finest works in the midst of all kinds of interruptions.

† When Hasse heard the rehearsal of *Ascagno*, he said openly, "This boy will eclipse us all."

of the Republic. It was not possible for the Dictator, with the assistance of the patroness chance had given him, to fail in yoking the city of Milan to his triumphal car. This patroness was Signora de Amicis, one of the greatest singers, if not the greatest, of that day, to judge from the extraordinary praise bestowed upon her by Leopold Mozart in his letters, and by Burney in his History of Music. According to Burney, Signora de Amicis never moved without transporting the spectators by the grace of her action, and never sang a note without charming them. More can hardly be said in so few words. Mozart wrote an air for her, full of new and exceedingly difficult passages, which had the honour of becoming her favourite song. It was afterwards attempted by a great many other singers, some of whom, by their success, afforded a proof of their talent, while the majority only exhibited the magnitude of their pretensions—which is nearly always the case when “favourite airs” are in question.

The Roman Dictator triumphed during six-and-twenty successive representations, under the protecting ægis of Signora de Amicis; after which it was gloriously laid upon the shelf.

Herr von Nissen's work contains the following remarks apropos of the opera, *Lucius Sylla*:

“*Mithridate* and *Lucio Sylla* differ in no remarkable degree from the ordinary operas of that period, in regard either to plan or instrumentation. Their passionate airs and the life and spirit of their melodies alone raise them above the common level. Like most Italian operas, they maintain the principle of three-part music, and offer but few instances of that skilful and harmonious construction which we admire in Mozart's later works. A remarkable feature in the choruses of these two operas, as in his earlier masses, is a certain stiffness, an anxious clinging to set rules, which we should have expected to find in the music of a dry old pedant, rather than in that of one whose genius was just budding into life.”

For my own part, I must own that I am not surprised at this. It was of great importance for Mozart, who, at the age of sixteen, was entering upon the most dangerous branch of his art, to give proofs of a degree of knowledge sufficient to justify so early an appearance in the public career of composer. Before presuming to reject admitted rules, a musician must first show that he is acquainted with and capable of following them. Rules, which constitute the authority of experience, are guarantees of success, founded upon the example of our predecessors who owed to them their reputation. They define the limits of the theoretical and practical science of an epoch. He who would venture to set them aside—persuaded that he can compose better than others by composing in a different manner—allows himself a latitude which others dare not claim, and must know either a great deal or nothing at all. Was it, then, likely that a boy of sixteen, whose ideas were merely efforts of the memory, should hope to make successful innovations in an art so difficult and branching out into such a great variety of directions?

In the spring of 1773, both father and son returned home, after Leopold had vainly endeavoured to obtain some appointment at Florence, either for himself or for Wolfgang. In the summer of the same year, they went to Vienna, and remained two months for the purpose of carrying out some plans with the nature of which I am unacquainted, but which, however, were not successful. Nothing certain, at least, can be gathered from Leopold Mozart's letters, which are couched in a more diplomatic style even than usual. We can only surmise that, dissatisfied with his position at Salzburg, he endeavoured to obtain a place for himself or his son in Vienna, and, not succeeding in either, returned home once

more, in a depressed state of mind, and passed a whole year in retirement. As my readers will easily believe, Wolfgang did not spend this time in idleness. On the contrary, he made such good use of it that, in the winter of 1774, we find our travellers again on their road to Munich, laden with a whole bundle of new works, some entirely finished, and others merely begun. Among them were two masses, an *offertorium*, the music of an evening service *De Dominica*, and that of a comic opera, all intended for the orchestra or the theatre of Maximilian Joseph, Elector of Bavaria.

The opera, entitled *La Bella Finta Giardiniera* (The Beautiful Garden-Girl in Disguise), was produced on the 14th January, 1775, and received with an enthusiasm for which even the recollection of the warm reception bestowed on him by the Italians had not prepared the composer. Thunders of applause and cries of “Viva il maestro” resounded through the house for a long time after each piece; and, after the curtain fell, the uproar lasted until the commencement of the ballet, which followed the opera. The Elector and his family took part in the general expressions of approval. Wolfgang recounts the whole particulars of the first representation, in a letter to his sister.

La Finta Giardiniera has not kept possession of the stage: it is long since forgotten, and unknown, even by name, to any but connoisseurs. I am not acquainted with it myself, nor does the plan of my work admit the analysis of any of those compositions which now only possess historical interest. For musicians who are desirous of tracing the gradual development of our hero's genius, however, the study of this opera must necessarily possess an attraction. Some critics pretend to recognise in it the first dawn of originality, the first rays of that brilliant constellation destined, soon afterwards, to shine resplendently, when *Idomeneo* appeared in the dramatic hemisphere. What, in my opinion, seems to be clear, and to reconcile conflicting opinions, is that *La Finta Giardiniera* bears marks of a state of transition and uncertainty, resulting from the struggle going on between the entirely new ideas which were fermenting in the brain of the composer, and habit, which still kept him back to his old errors. Perhaps the reader will be more successful than myself in forming a correct estimate, from the following quotations:—

“*La Finta Giardiniera*, originally composed for the Emperor Joseph II. (qy?) belongs to those works which immediately heralded the classical period of Mozart. It is far superior to *Mithridates* and *Sylla*, and betrays an original tone and regularity of form that leave more than one Italian opera in the shade. Mozart's talent is more directly evident in this than in any of his previous compositions, and the style is remarkable for peculiar softness and rare tenderness.”

In another place, we read:—

“When Mozart wrote *La Finta Giardiniera*, he took, as his model, some rustic opera of Piccini or Guglielmi. It contains a delicious romance in C Major, with an *obbligato* accompaniment for the flute, which has become a thoroughly national melody in many parts of Germany.”

Elsewhere we find:—

“In the opera of *La Finta Giardiniera*, we seem to see first indicated the buds of that musical talent which afterwards burst into full-blown flowers in *Idomeneo*.”

Immediately following this, we read:—

“In the year 1789, this opera, under the title of *Die Verstelle Gürnerin*, was produced at Frankfort, but was completely unsuccessful. The piece is, to a certain extent, rapid and tiresome, and the style almost always stiff and artificial. While Mozart appears to rise above the comprehension of ordinary *dilettanti*,

majestic in certain passages, capricious in others, and invariably rich and ingenious in his harmony, the music throughout is nevertheless better suited to connoisseurs, able to appreciate its delicacy, than to amateurs, who allow themselves to be carried away by their natural feelings, and who found an immediate opinion upon their first impressions."

This is all we find about *La Finta Giardiniera* in the compilation of Herr Von Nissen, and it is due to him to state that whatever was to be collected he obtained. Further questions arise, as to how it came to pass that a work composed for the Emperor Joseph II. was first produced in Munich; how music remarkable for such "peculiar softness and rare tenderness," could, at the same time, be so heavy and pedantic as to baffle the comprehension of *dilettanti*: how music so difficult to be understood could be modelled on "some rustic opera of Piccini or Guglielmi," both of whom are so easy to understand; and, lastly, how the impression made upon the Munich *dilettanti* in 1775, was so very different from the impression produced upon the Frankfort *dilettanti* in 1789. These are questions which every one must feel inclined to put to Herr Von Nissen; although there is very little chance that he would be able to answer them.

[To be continued.]

THE MENDELSSOHN CONCERT.

To the Editor of the Musical World.

Sir,—Having been obviously alluded to in the leading article of last Saturday's MUSICAL WORLD, I feel it due to myself to state that I was in attendance at three out of the four rehearsals for the Mendelssohn Scholarship Concert, although, from circumstances which were fully explained in the *Morning Post*, on or about the 19th of December, 1848, and into which I am now unwilling to enter, I did not take my place in the orchestra. I trust you will favour me by giving insertion to the above, and remain,

Sir, Your obedient servant,
CHARLOTTE HELEN DOLBY.

2, Hinde St., Manchester Square.

FOREIGN COPYRIGHT.—The important question, whether a foreigner has any right to protection in this country for his literary or musical compositions, is now being argued before the House of Lords, in the case of Boosey and Jefferys. The case was opened on Thursday morning by Serjeant Byles for the appellant (Jefferys), the reply being made yesterday by Sir Fitzroy Kelly. It is expected that the judgment of the House will be delivered on Monday. The matter excites much interest among the book and music trade.

ST. MARTIN'S HALL.—We have been informed that the Directors of the Wednesday Evening Concerts are about to follow the example of the New Philharmonic Society, and will shortly remove, from Exeter Hall, to Mr. Hullah's New Music Room, in Long Acre.

NOVEL PATENT.—We read the following in the newspapers:

Among the new patents announced in Friday night's *Gazette*, is one to "Adolphus T. Wagner, of Berlin, in the kingdom of Prussia, professor of music, for indicating persons' thoughts by the agency of nervous electricity."

What a pity Mr. Adolphus T. Wagner did not communicate his secret to Mr. Lumley and Mr. Gye, when those managers were simultaneously in treaty with Middle Johanna. With electricity to back them they might have read the lady's thoughts, something to this effect: *Out of which of you can I get the most?* In that case they could have demanded their passports of Dr. Bacher, and broken off all further diplomatic relations with the Wagners, father and child.

Mrs. FIDDES (late Miss Harriet Cawse) is singing at a theatre in the capital of the Sandwich Islands.

HARMONIC UNION.

Or all the secular works of Handel the most beautiful is *Acis and Galatea*. The story was twice used by him as a vehicle for music—at Naples, where, in 1710, by desire of a certain Spanish Princess, he composed a pastoral under the title of *Acis, Galatea e Polifemo* (or, according to the copy existing in the Queen's Library, *Galatea, Acis e Polifeno*), and in London, where, nine years later, he wrote the masque of *Acis and Galatea*, to words attributed to Gay and others, for his friend and patron, the Duke of Chandos, at whose place of Cannons it was first performed in 1724. There is no resemblance between the Italian version and the English; and, while the former is forgotten, the latter is almost as familiar to musicians, and in its particular way as highly esteemed, as the *Messiah* itself. *Acis and Galatea* is the most exquisite of musical pastorals. The subject was eminently favourable; and, though the off-hand manner in which the Shepherdess Galatea allows herself to be consoled for the death of her devoted Acis—whom the giant, Polyphemus, in a fit of jealousy, kills with a rock—somewhat weakens our sympathy for the fate of the ill-starred lovers, the music of Handel would cause even greater discrepancies to be overlooked. The love songs of *Acis*, "Where shall I seek my charming Fair?" and "Love in her Eyes sits playing," are unsurpassed by Mozart himself, and unequalled by any one else. The uncontrollable passion of Polyphemus is described with a not less masterly hand, and "O ruddier than the Cherry" has yet to find a rival as a "monster" love song. Galatea is painted more delicately. Her love, like that of the heroines of the Spanish and Italian pastorals, is half real and half coquetry; and this mixed feeling is most charmingly developed in the air, "As when the Dove laments her Love." The choruses, "Oh! the Pleasures of the Plains," and "Happy, happy, happy we," are redolent of pastoral life; while "Wretched Lovers" (where the shepherds bewail the approaching fate of *Acis* and *Galatea*), in which occurs the celebrated passage, descriptive of the giant Polyphemus, who is about to wreak his vengeance on one of them—

"See what ample strides he takes,

The mountain nods, the forest shakes"—

is among the most strikingly dramatic and powerful of all the choruses of Handel.

Acis and Galatea has been frequently performed in London and in other parts of England. At Drury-lane Theatre, under the management of Mr. Macready, it was produced, with great success, as a dramatic piece, the effect of which was materially aided by the beautiful scenery of Mr. Stanfield. On that occasion, additional orchestral accompaniments (and, in some cases, additional music) were provided by the late Mr. T. Cooke. Handel wrote the music for a very small orchestra—how small may be guessed from the facts that the overture is scored for first and second violins, two oboes and basses—and that, except in the chorus, "Wretched Lovers," there is no viola part in the orchestra, and no *alto* part in the voices. Although it was known that Mozart had written additional accompaniments to *Acis and Galatea*, as well as to *Alexander's Feast* and the *Messiah*, no advantage had ever previously been taken of them in this country. Had Mr. Macready been aware of it, he would doubtless have spared Mr. T. Cooke his pains. Mozart's additional accompaniments were used on Monday night for the first time, at the suggestion of Mr. Benedict, who managed to obtain one of the very few copies in existence; and it was this which gave a more than ordinary interest to the performance. What Mozart has done may be stated in a very few words. He has added a viola part, and, by judicious employment of the wood and brass instruments, has supplied what Handel (as he did with his oratorios) used to supply himself, on the organ or harpsichord. That no effect produced by an organ or harpsichord, in however skilful hands, could equal what Mozart has obtained by filling up the score, may well be imagined; and it is reasonable to hope that Handel's *Acis and Galatea*, like his *Messiah* and *Alexander's Feast*, will be henceforth inseparable from Mozart's additional accompaniments. As in the *Messiah*, it must be admitted that in some instances Mozart—doubtless carried away by a love for the task in which he was engaged—has gone beyond bounds, and (especially in his use of clarionets

and bassoons) made Handel appear more like Mozart than like himself—an oversight which nothing but the exceeding beauty of what has been added could have excused.

The performance on Monday night was on the whole highly creditable to the Harmonic Union, and to Mr. Benedict its able and accomplished conductor. The choruses, as far as "Wretched Lovers," were extremely well executed: and it was only in the somewhat difficult one, in F minor, "Mourn, all ye Muses" that the intonation of the singers began to be uncertain, and their precision equivocal. The two last—"Cease, Galatea," and "Galatea, dry thy Tears"—were open to the same objections. As far as the *tempi* were concerned, we thought the first two last choruses of the first part—"Oh! the Pleasures of the Plains," and "Happy, happy, happy we"—were too slow. The vocal solo parts were filled with great efficiency. Miss Stabbach and Miss Thirlwall shared the part of Galatea between them, and both young ladies accomplished their duties in a praiseworthy manner. Miss Stabbach was especially successful in the lovely air, "As when the Dove." It was, nevertheless, a mistake to divide the music of the principal *soprano* character, which should always be allotted to one singer. The part of Damon, though written for a tenor, was, in Handel's time, sung as treble, by a boy. It was entrusted on Monday night to Mr. Suchet Champion, who had evidently made himself well acquainted with the music. The two principal male parts, Acis and Polyphemus, were supported by Signor Belletti and Mr. Sims Reeves. Signor Belletti's success was unequivocal. He sang the recitations exceedingly well, and the second song of the giant—"Cease to Beauty to be sueing," one of the most magnificent of Handel's airs—allowing for his foreign accent, to perfection. But it was not to these that he owed his triumph. The famous song of Polyphemus, "O ruddier than the Cherry," was the signal for one of those uproarious demonstrations which are a sure sign that the feelings of a whole crowd have been aroused. We never heard a more unanimous *encore*. And yet—while, as far as mere vocalisation was concerned, Signor Belletti was beyond reproach, and while, at the same time, he infused a remarkable degree of spirit into the air—in regard to musical declamation and the absolute intentions of Handel, this was the least meritorious of Signor Belletti's efforts. Constrained, no doubt, by the difficulty of the language, he sang the whole *staccato*, which in a great degree robbed the music of its character and the words of their significance. This clever and deservedly popular singer must not be induced, by the applause of the multitude, to relax in his endeavours at acquiring a thorough command of the new style of music in which he has already made such marked progress. Much as he has done, he has a great deal more to achieve. The most unexceptionable, and the most thoroughly "Handelian" singing of the evening was that of Mr. Sims Reeves, who gave the varied and beautiful music of Acis as, probably, it has never been given till now, in England or elsewhere. The two languishing apostrophes of the love-sick shepherd, "Where shall I seek?" and "Love in her Eyes," were delivered with a truthful and passionate expression, which realised all that could have been imagined by the composer. These, however, not belonging to the "*ad captandum*" style, were less warmly appreciated than the more stirring and boisterous "Love sounds the Alarm," where Acis, in despair, sets his rival, Polyphemus, at defiance. This well known air, declaimed by Mr. Sims Reeves with a power and energy that could hardly be surpassed, brought down an *encore* of the same tumultuous character as that accorded to Signor Belletti, in "O ruddier than the Cherry." The performance of *Acis and Galatea* was altogether most gratifying; and Mr. Benedict, the conductor, was not less entitled to praise for his exertions than any who were concerned in its success. With Mozart's additional accompaniments, it will now inevitably become a stock piece.

After Handel's "Masque," Mr. W. Rea, organist to the Harmonic Union, played Mr. Sterndale Bennett's beautiful *Caprice* in E major, for pianoforte and orchestra, with great and well-merited applause. Mr. Rea is a pianist of more than ordinary talent, and his performance of this very elaborate and difficult composition was equally remarkable for good taste and fluent execution. The second part began with a new MS.

symphony in G minor, by Mr. C. E. Stephens, which, though not distinguished by a profusion of original ideas, is the work of a thoughtful and well-intending musician, who aims at emulating the best models. The symphony was given with unfailing spirit and precision by the orchestra, under the direction of Mr. Benedict. The best movement is the *finale*, a kind of *tarantella*. In the minuet there are two trios—just one too many. The concert terminated, at an unusually late hour, with the overture and music to the *Ruins of Athens*, by Beethoven, in which Miss Stabbach and Signor Belletti sang the principal vocal parts. The hall was very full, and, in consequence of its great success, *Acis and Galatea* is to be repeated forthwith, in conjunction with Mendelssohn's *Walpurgis Night*.

WEDNESDAY EVENING CONCERTS.

The last performance was remarkable for the first appearance at the Wednesday Evening Concerts of Mr. Sims Reeves, who, as we have already stated, is engaged for three nights. Mr. Reeves, was welcomed by the audience in the most enthusiastic manner. The scene "O, I can bear my Fate no longer," from *Der Freischütz*, is suited to Mr. Sims Reeves' large and energetic style, and was given with fine dramatic vigour. The aria "Through the Forest," was perfectly sung, and the whole was loudly applauded. Verdi's popular *ballata*, "La donna è mobile," requires singing of a very opposite character, to which Mr. Sims Reeves proved himself quite equal. He sang it with so much taste as to provoke a vehement *encore*. His reading of this popular song is different from Mario's. In Mr. Hatton's graceful ballad, "Good bye, Sweetheart," Mr. Reeves was again unanimously called back, and substituted the unpretending ballad of "My Pretty Jane," accompanying himself on the pianoforte. The audience were charmed, and would fain have encored this as well, but the lateness of the hour prevented them from insisting. Mr. Sims Reeves' success was as decided as ever.

The choice of songs made by Mr. Sims Reeves might proffer a suggestion to our native vocalists, who, at the Wednesday Evening Concerts, seem bitten with the mania of singing everything but what directly suits their vocal powers. On the present occasion, this infatuation was carried to a singular extent. In addition to Mr. Sims Reeves, the vocalists were Misses Stabbach, Thirlwall, Rebecca Isaacs, Laura Baxter, Ransford, and Hemming, and Messrs. Donald King and Leffler. The selections were from the works of Weber, Rossini, Auber, Donizetti, and Adolphe Adam. The most successful was Miss Stabbach, who gave a pure and correct reading of "Come è bello" from *Lucrezia Borgia*.

Miss Hemming made her first appearance in public, and was most favourably received. She sang a very pleasing ballad, by Mr. F. Praeger, and exhibited a voice of charming quality, and a pure method. Miss Hemming has good looks, also, which added in no small degree to the impression she made.

The band, in the first part, played Spontini's overture to the *Vestale*, and the *andante* and *finale* to Haydn's Surprise Symphony. Mademoiselle Madeleine Graven performed Mendelssohn's piano-forte concerto in D minor, with equal ease and intelligence, and was deservedly applauded. There is a vast deal of promise about this young pianist, who must endeavour to conquer the habit of playing too fast. In the second part a *duo concertante* for violin and violoncello was so well executed by Messrs. Viotti and George Collins as to elicit an *encore*; when Mr. George Collins performed a solo on the violoncello. The rest of the concert calls for no notice, except an instrumental *pot-pourri* on airs from Purcell's *Tempest*, executed to perfection on the clarinet, oboe, and bassoon, by Messrs. Lazarus, Barret, and Baumann.

RE-UNION DES ARTS.—On Wednesday evening, the second *soirée* of the second season was given by the members of this Society. The selection of music was remarkable neither in interest nor variety. Mdlle. Louise Christine played a solo on the harp, by Alvares, which every harpist has played in public and private for the last ten years. Mr. Osborne performed a new *morceau* on the pianoforte, "A Summer's Eve," composed, no doubt, for his pupils. The usual company was present, and the usual hospitable M.C.'s, Messrs. Kiallmark, Goffrie, and Co., were there to receive them.

MR. LINDSAY SLOPER'S SOIRÉES.

MR. LINDSAY SLOPER follows in the same track as Mr. Sterndale Bennett, and considers music an intellectual, not a frivolous recreation. His Annual Chamber Concerts are, therefore, always anticipated with interest by amateurs. The first for the present season took place on Tuesday evening, at the New Beethoven Rooms, in presence of a very full audience. The programme was excellent. Part I. opened with Spohr's *Duo concertante* in G (Op. 95), for pianoforte and violin, and finished with Beethoven's solo sonata in D minor (No. 2, Op. 29). The first, one of Spohr's best works of the kind, was brilliantly executed by Mr. Sloper and Herr Molique. The profound work of Beethoven was played *con amore* by the pianist. Part II. began with Weber's sonata in E flat (Op. 47), for pianoforte and clarionet, which, though not one of the capital efforts of the master, possessed quite sufficient interest to warrant Mr. Sloper in introducing it. Moreover, there is so little good music for the clarionet; and, besides, it is such a pleasure to hear the mellow tone and fluent execution of Mr. Lazarus in a piece of the length and importance of a sonata. The pianoforte part is difficult; but Mr. Sloper does not recognise difficulties. It was a fine performance on both hands. Mr. Sloper, at the end of the concert, introduced three graceful *morceaux de salon* of his own—a romance called *A River Scene*, a *Bolero*, and a *caprice* entitled *May Lilies*. These were charming and charmingly played; but we trust Mr. Sloper, who has always made a rigid stand for the healthy influence of music, is not about to fall into the "flower and water" style now so predominant. *May Lilies* is a somewhat omnious title.

Besides the *duo* of Spohr, Herr Molique played two of his beautiful *Melodies*—the *Andante* in G (Op. 41), and the *Allegro moderato* in A minor (Op. 36). How he played them, those who are acquainted with the refined and consummate talent of the Stuttgart violinist need not be reminded.

The vocal music was contributed by Sig. and Mad. Ferrari, Mr. Benson, and Miss Dolby. Mr. Benson sings Hatton's ballad, "I love all Things the Seasons bring," extremely well, and the ballad itself is a good one; but we think it is time he should fix upon another, for chamber concerts. Mad. Ferrari, in Cherubini's "Ave Maria," accompanied by Mr. Lazarus in the clarionet *obligato*, showed herself a true artist; and Sig. Ferrari, in the aria, "Si, tra i ceppi" from Handel's *Berenice*, displayed his usual intelligence. The *fantasia* of Mr. Sloper, for voice and pianoforte, called "The Lady and the Nightingale," has been already described. The idea is excellent, although, as the *Daily News* says, it is simply a *cantata* with an elaborate pianoforte accompaniment. Miss Dolby sang it superbly. Mr. Sloper, of course, playing the pianoforte part, as he did in all the pieces, vocal and instrumental, where an accompaniment was required—a proceeding which we consider unadvisable, inasmuch as the fatigue arising from constant exertion must in a degree militate against the vigour and consequent effect of the solo performances.

QUARTET CONCERTS, CROSBY HALL.—The third of Mr. Dando's subscription concerts took place on Monday evening. Mr. W. H. Cummings was the vocalist and Mr. Osborne was at the pianoforte. The opening quartet was Haydn's in D major, No. 63. The same composer's canzonet, "O, tuneful Voice," was nicely given by Mr. Cummings. Osborne's trio for pianoforte, violin, and violoncello, in C major, Op. 52, followed. Mr. Osborne, being present, of course presided at the pianoforte; the trio was most favourably received, and is the work of a thorough musician. Mozart's "grand trio," in E flat, was finely played. Beethoven's sonata in C minor, Op. 10, was played by Mr. Osborne with feeling and expression. Mr. Cummings sang a couple of songs in the second act, "The Blind Boy" (J. L. Hatton) and "I dream of thee at Morn" (Williams). The concert concluded with Onslow's quintet, No. 12, one of the best of his works of the kind. The next concert, announced to take place on the 27th, will be devoted to Beethoven alone. The quartet playing, of Mr. Dando and his associates is as complete and satisfactory as ever.

MR. AGUILAR'S SOIRES.

The third and last of these entertainments took place on Saturday, at Mr. Aguilar's residence. The programme was of the usual quality:—

Sonata in C minor, Mozart; Aria, "Dove Sono," Mozart; Suite de Pièces (No. 5), Handel; Duet, "I would that my love," Mendelssohn; Trio (Op. 70, No. 1), Beethoven; Ballad, "Forget it not," Macfarren; Caprice (Op. 33, No. 3), Mendelssohn; Nocturne (Op. 55, No. 2), Polonaise (Op. 53), Chopin.

We can give Mr. Aguilar no higher praise than to say that he was successful in all the pieces he had set down for himself. Perhaps his most remarkable and satisfactory performance was in Mozart's impassioned sonata, which is heard much too seldom. The fifth of Handel's *Suites* (that in E major, with the air and variations known as the "Harmonious Blacksmith"), is one of the most melodious, and certainly the most effective of them all. Beethoven's superb *trio* showed Mr. Aguilar in a favourable light as a performer of the highest order of classical music; while Mendelssohn's magnificent Caprice in B flat minor (one of the three dedicated to Mr. Klingemann), and Chopin's Nocturne and Polonaise, played with equal facility, proved his conversancy with two very opposite styles of pianoforte music. Mr. Aguilar was most ably assisted in the *Trio* by Herr Jansa and Mr. Lovell Phillips. Some vocal music agreeably varied the programme. The singers were Mrs. Arthur Stone and Miss Laura Baxter. The rooms were crowded, and the audience, while remarkably attentive, were liberal in their applause.

SALAMAN'S AMATEUR CHORAL MEETINGS.—The idea of originating and establishing a series of amateur meetings, for the purpose of studying the choral and operatic works of the great masters, was highly creditable to Mr. Charles Salaman. The manner in which the performances are given is also entitled to great praise. It is really surprising to hear profound and elaborate works executed by a number of non-professional singers, with so much skill and musical feeling, and with an ardour and zeal scarcely to be surpassed. Much of this is owing, doubtless, to Mr. Charles Salaman, who spares neither time nor pains in instilling into the minds of his disciples a real love and taste for the best music. The fifth meeting of the present season (the fourth) took place, on Wednesday, at Mr. Salaman's residence. Mendelssohn's *Elijah* was performed, and, on the whole, remarkably well, allowance, of course, being made for the pianoforte accompaniment, which is compelled to act as substitute for the orchestra. The number of singers (including soloists) was between fifty and sixty. The choruses were, for the most part, very carefully sung. We must give especial praise to the *sopranos*, who, indeed, would render good service were they transferred to the choirs at Exeter Hall. The solo performances of the ladies were highly praiseworthy. The young lady who sang the part of the youth in the first part, has a voice of rare quality, not powerful, but just in intonation, and clear as a bell. Her *pianissimo* is delicious. The great air, "Hear ye, O Israel," in Part II., was finely sung by the same lady, who we presume to be the *prima donna* of Mr. Salaman's troupe of amateurs. The *contralto* lady has also a good voice, and was perfectly at home in the duet, "Zion spreadeth her Hands," and the air, "Oh rest in the Lord." The gentlemen are not as vocally endowed as the ladies, but appear to have studied with not less assiduity, while they sing nearly as well. Mr. Charles Salaman had an arduous task in accompanying the oratorio on the piano. The duties of conductor also devolved on him, so that he was fully occupied during the performance. The rooms were crowded, and the performance was listened to with great attention.

BRAUMONT INSTITUTION, MILE END.—The Third Concert of the season was given on Monday evening. Madame Newton Frodsham, Miss Rhemmeigh, (pupil of Mr. Sims Reeves), Miss Dolby, Mr. Augustus Braham and Mr. Henri Drayton, were the vocalists—Miss L. Taylor (Concertina), Mr. V. Collins (Violin) and Mr. Distin, senr. (Trumpet), the instrumentalists. Madame Newton Frodsham was encored in Bishop's "Peace inviting," with trumpet *obligato* by Mr. Distin—also in a new ballad, by Samuel Lover—"My own old Man." Miss Dolby received the same compliment in Lady Dufferin's new song, "O, Bay of Dublin." The concert was well attended.

MADEMOISELLE CLAUSS.

THIS young and talented pianist is at present at Berlin. She lately gave concerts at Elberfeld and Bonn, both of which were very successful; and, on her way from one place to the other, she again performed at Düsseldorf and Cologne. At Leipzig she appeared at two of the *Gewandhaus* Subscription Concerts, and at a *soirée musicale*. The first concert occurring on the evening before Mendelssohn's birthday (Feb. 3rd), she played a concerto by that lamented composer. At the second, she gave one of Beethoven's. Mdlle. Clauss intends to remain a fortnight or three weeks at Berlin, at the expiration of which time her further progress is still undecided. If the Emperor of Russia says "Peace!" he will be recompensed by hearing "little Wilhelmina" play some of the *Lieder ohne Worte* of Mendelssohn; if he says "War!" she will not go to Petersburgh, and the Czar will be robbed of that pleasure. He had better make haste and decide,

FOREIGN.

PARIS, (Feb. 16).—(*From our own Correspondent*).—The long and anxiously expected *Etoile du Nord*, the new comic opera of Meyerbeer and Scribe, is positively to come out to-night. No further delay, on any plea whatever, will be sanctioned by M. Perrin, who has been losing money for the last three months, and cannot afford to lose any more. A brilliant success is anticipated. Some go so far as to say that *L'Etoile du Nord* is superior to anything that Meyerbeer has previously composed. I believe that he has made use of two or three pieces from the *Camp de Silésie*, an opera of which he seems determined to let Paris know nothing. Among other things, the march, and the air of *Vielka*, with accompaniments for two flutes (which Jenny Lind used to sing so often), are spoken of as forming part of the music of *L'Etoile du Nord*. Mdlle. Caroline Duprez has the principal rôle. Every place in the theatre has been secured long since; and it is expected that such an audience will assemble within the walls of the Opéra Comique as was never witnessed there before. The Emperor and the Empress have signified their intention of being present.—In the Rue Lepelletier nothing is talked of but Spontini's tragic opera, *La Vestale*, which is being revived with the utmost pomp and circumstance for Sophie Cruvelli, who continues to draw great receipts to the treasury of the Grand Opera, much to the satisfaction of M. Nestor Roqueplan, whose good star, thanks to the young and gifted Teuton, is once more in the ascendant. With regard to the distribution of parts in *La Vestale*, your readers are aware that M. Roger refused the part of Licinius, but, urged on all sides to accept it, he agreed to refer the matter to arbitration. A decision, without appeal, was to be pronounced by Messrs. Ponchard, Duprez, and Ambroise Thomas, when a letter from Madame Spontini, widow of the composer, induced M. Roger to change his resolution, without awaiting the decision of the referees. So that the matter is definitely arranged, much to the chagrin (so says scandal), of M. Gueymard, who is very jealous of M. Roger, and of whom M. Roger is very jealous. I subjoin a translation of Madame Spontini's letter:—

"Sir,—Excuse my temerity; in spite of your refusal to sing the part of Licinius, which has so much distressed me, I again entreat you to revoke your fatal decision! Had Spontini himself been able to ask you, in the name of art and as mark of respect for his age, to make what you term a sacrifice (although I do not admit it to be one), you would not have had the heart to refuse compliance with his entreaties. Grant, then, sir, the same sweet satisfaction to his dear memory and my tender solicitude. It is needless for me to tell you, sir, that the public, who like and admire you, will be much gratified by your complaisance; besides, while it is agreeable to oblige your friends, it is noble to oblige your enemies, if, indeed, you think you have any. You will, therefore, fulfil a double duty; your recompense, sir, will be the enthusiasm of the public and your own satisfaction at having rendered a tribute of respect to the memory of an illustrious composer. One word, sir, one word, which will overwhelm me with joy, and satisfy the

impatience of the public—this is what I expect from your generous nature; do not belie my expectations.—Receive, etc.,

"VEUVE SPONTINI, Countess of Saint Andrea."

At the Italian Opera there has been nothing new, but the début of Mdlle. Petrowich in *Lucrezia Borgia*. I was not present on that occasion, but from what I have heard, there appears to have been a cabal against the new German *prima donna*, from whom such great things had been anticipated. As much indeed is insinuated in the *feuilleton* of P. A. Fiorentino (*Constitutionnel*), from which the following is an extract,

"The début of Mdlle. Petrowich had excited a degree of public curiosity at once very lively and very dangerous. Never had an *artiste* been more talked about previous to making her first appearance in the natural and ordinary course of things. She was known to be the granddaughter of a celebrated Hoscopar. This afforded great scope for the imagination. The question of the Danubian Principalities, before, during, and after their occupation by the Russians, was newly discussed, and so many reports were circulated, and so many stories related, that the most simple and everyday occurrences assumed the importance of political events. It almost appeared, indeed, as though the Eastern question had assumed a novel and unforeseen aspect. In the midst of a host of romantic details, however, connected with the past, present, and future of Mdlle. Petrowich, there was one positive and indisputable fact, viz., that this was not Mdlle. Petrowich's first appearance on the stage. She had already sung in Italy and at Vienna, and played Lucrezia Borgia ten nights consecutively at Dresden* with Moriani, who is assuredly an admirable Gennaro. She came to Paris, furnished with the best recommendations. Romani and Bonola, two competent judges, guaranteed her success, and predicted that a brilliant career was in store for her. Lastly, those who have heard her at the piano, when she is not overcome by anxiety, declare that she possesses a magnificent voice, and the greatest capabilities for the stage. The Parisian public, especially when its curiosity has been too much excited beforehand, must inevitably produce on certain temperaments a profound and terrible impression—an impression which bewilders some, while others it strikes dumb, and petrifies. For my part, I confess, in all humility, that, if suddenly pushed on before the foot lights, I should be incapable of saying so much as "good evening, ladies and gentlemen." Alarmed and paralysed by the imposing and icy-cold audience, of whom she had been told almost as many incredible stories as the public on its side had been told of her, Mdlle. Petrowich was not sufficiently calm and collected in some parts of the opera to enable me to derive any opinion of her talent from this her first appearance."

It is to be hoped that Mdlle. Petrowich will be afforded a chance of conquering her nervousness, and redeeming her laurels.

There are plenty of concerts going on, but few of any special interest. Your young countryman, Mr. John Thomas, the harpist, gave one in the Salle Herz last week, and made his first appearance before a Parisian audience with decided success. He performed three pieces by Parish Alvares, and was greatly applauded in all of them. Mr. Thomas was assisted by M. Lefort, and Signor Ferranti, who contributed several vocal *morceaux*. The concert of the new boy-pianist, Theodore Ritter, of whom such extraordinary things are prognosticated, comes off this week. I have heard this child compared to Charles Filtsch; but there are so many prodigies now-a-days that I never believe anything until I have the opportunity of judging for myself. Meanwhile Vieuxtemps and Jules Schulhoff (the pianist) are shortly expected in Paris, and we shall, doubtless, have concerts on their account. I am informed that Mdlle. Wilhelmina Clauss, instead of going to St. Petersburgh, will remain for some time at Berlin, and then return to England, via Paris, for the London season.

M. Blumenthal, the pianist, is here, *en route* for London. Previous to his departure he will give a concert. Ferdinand Hiller is now in Paris, and will probably remain during the winter. M. Henri Herz has just finished a new concerto (the fifth), which he will play at his own concert next month.

VIENNA (Feb. 9th).—The third *Concert Spirituel* took place in the room of the *Musikverein*. A new overture by Ferdinand Hiller, entitled *Phædra*, was performed; Herr Dachs played

* M. Fiorentino might have added that Mdlle. Petrowich had appeared in London, at Drury Lane Theatre, as Leonora in Beethoven's *Fidelio*, with Herr Formes, "assuredly an admirable" Pizarro.—ED.

Beethoven's pianoforte concerto in E flat; and the overture to Richard Wagner's *Tannhäuser*, with a chorus from the same opera, was introduced for the first time in Vienna. A *Künstlerball* (artists' ball) is to take place on the 15th, under the direction of Strauss, at the *Sofienbadssalle*. There has been nothing new at the Opera. The *Huguenots* and the *Zigenerinn* (Balfe's *Bohemian Girl*), have attracted the best audiences of the week. There have been a great many concerts, the most interesting of which was that of Léopold de Meyer on the 5th. Having entirely recovered from his long illness, this extraordinary player has regained all his mechanical dexterity, and has even added to the elegance which was always a characteristic of his style. He played several new compositions, among others a new galop, and a *fantasia* quite as showy and difficult as the *Patineurs de Liszt*.

IBID.—On the 31st of January, a concert was given in the Schubert-Salon, by Heinrich Schmit, solo-violoncellist at the Imperial Theatre of Moscow. Fräulein Liebhart and Herr Staudigl varied the concert with some of Schubert's *lieder*.—On the 2nd inst., a Madame Burovich-Bossi gave a concert in the Rooms of the Musikverein. According to the *Neue Wiener-Musik-Zeitung*, the whole affair was a miserable failure.—On the 2nd, J. A. Pacher, a pianist and composer, gave a musical *soirée* in the Schubert-Salon, and introduced several of his pupils to the public. The concert opened with a symphony of Beethoven, played by Messrs. Pacher, Graff, and Rörer. Fräulein Betty Bury sang some songs of Mendelssohn, Fuchs, and Schubert.—On the 2nd, a concert was also given in the Theater an der Wien, for the benefit of the "Krippen." The principal instrumental and vocal selections were: Suppé's *Dalmatian Overture*, Mozart's overture to the *Gürtnerinn aus Liebe* (*La Finta Giadiniera**), the romance from the *Favorite*, sung by Herr Steger, the romance from *Euryanthe*, and the rondo-finales from *Cenerentola*, sung by Fräulein La Grua, Proch's song *An die Sterne*, and G. Hözl's *Auf der Reise* (encored), sung by the composer himself, and Weber's *Concert-stück* for the piano, played by Fräulein Standach.—Spontini's opera of the *Vestalin* will be produced at the Hofoper-Theater, in the beginning of next month, with Madame Marlow as the Vestal, Madame Herrmann as the High Priestess, Herr Draxler as the High Priest, and Herr Steger as Licinius.

MANHEIM (8th February).—Ernst, accompanied by Mdlle. Siona Lévy, arrived here lately from Stuttgart, where he had given three concerts with great success. His concert and *soirée* at the theatre here were brilliantly attended, and the performances of the great violinist created a veritable *furore*. Ernst will leave immediately for Frankfort, whence he will proceed to London.

CARLSRUHE (9th February).—The directors of the theatre have lately devoted an evening to the works of Mendelssohn, on which occasion the one act opera, *Die Heimkehr* (*Son and Stranger*), the overture to *Fingal's Cave*, the finale from the unfinished opera of *Loreley*, and solos by Madame Howitz, were performed. The entertainment excited the utmost possible interest.

BERLIN.—A *Matinée Musicale* was given on the 29th ult., in the Concert Room of the Opera, in aid of certain charitable institutions. The person who attracted most general notice was Madame von Boel (late Schröder-Devrient), who, although she has virtually retired from the profession of which, for many years, she was so distinguished an ornament, came forward to give her assistance on this especial occasion. She sang some of Schubert's songs, much to the satisfaction of the audience, who warmly applauded her. Mesdames Tuczek, Köster, and Johanna Wagner were the other vocalists.

GENOA.—The box, enclosing the violin which Paganini bequeathed to his native city, has been opened in presence of the Syndic. It is a *Guarnerius del gesu*, of such a powerful tone that Paganini called it his "cannon." Camillo Sivori, who was present at the opening, tried several pieces on this violin, which enabled the assembly to appreciate its quality.

FLORENCE.—A concert has been given by Mr. Allan Irving in the Palazzo Orlandini. The Duke of Wellington was present. Mr. Irving is a pupil of Romani. Madam Parodi and D'Havry assisted, with several other artists. The concert was fashionably attended.

* *Vide* the present number of Oulibicheff's *Life of Mozart*.—ED.

LEIPSIC.—(*From our Correspondent*).—Two French musicians—Louis Lacombe and Théodore Gouvy—have been here, giving symphonies and other works of their own composition. They have both received a very cordial reception from the "hard and pedantic" Saxons, in whose estimation (says M. Berlioz), "there is but one Bach, and Mendelssohn is his prophet." (For Mendelssohn read Schumann now.) The 15th, 16th, and 17th Subscription Concerts have taken place at the *Gewandhaus*. Mdlle. Clauss, the pianist, played at the two last, and made quite a sensation. They call her "a second Clara Wieck"—I suppose because she has played a quintet and a concerto, by Robert Schumann, in several German towns. I dare say the young artist herself is quite satisfied to be called Wilhelmina Clauss. We hear news at Leipsic of an opera having been just completed by Franz Liszt, which will be produced at Weimar.

PESTH.—Verdi's *Rigoletto* is very attractive at the theatre, and is the only opera that draws.

RIMINI.—The *Trovatore* of Verdi, executed by Mesdames Franchini-Mazzaroni and Marietta Armandi, and MM. Staffolini and Conti, has been received by the public of Rimini with enthusiasm. It is the last opera of its composer.

THE THEATRES IN PARIS.

BRESSANT, the well-known comedian of the Gymnase, has commenced his career at the Théâtre Français by two successes, as Clitandre in Molière's *Femmes Savantes*, and as Ancenis in a new one-act comedietta by Scribe, entitled *Mon Etoile*. This last production of the celebrated dramatist was completely successful.—Ponsard's comedy of *L'Honneur et l'Argent* has been revived at the Odéon.—Francis Berton, son-in-law of M. Samson, and formerly engaged at the Théâtre Français, has returned from St. Petersburg and taken Bressant's place, as Paul Aubry, in *Diane de Lys*, at the Gymnase. A piece in one act, by Messrs. Meyer and Fournier, was produced at this theatre, with success, last week. It is called *La Partie de Piquet*.—A vaudeville, entitled *Les Erreurs du bel Age*, by Messrs. Xavier, Varin, and Dumoutier, has been favourably received at the Vaudeville. Arnal and Numa sustain the principal characters.—The Palais-Royal has just produced two new pieces—*Une Soubrette de Qualité*, and *L'Homme à la Tuile*. This theatre has sustained a great loss by the death of Sainville, so suddenly snatched away from his numerous private friends and public admirers. He was buried last week, at Passy, and followed to the grave by an immense concourse of his fellow-actors and acquaintances.—Report speaks highly of a new piece called *Louis XVI*, shortly to be produced at the Porte Saint-Martin. The management has also accepted a piece entitled *Schamyl*.—A fairy tale will shortly be brought out at the Ambigu, under the name of *Les Contes de la Mère l'Oie*.—*La Poudre de Pertinipin* is drawing large audiences to the Théâtre National (Cirque).—The principal attraction at the Délassements-Comiques is the *Orphelines du Faubourg*, by Messrs. Thirion and Bedeau, and, at the Théâtre-Beaumarchais, *Les Rôdeurs du Pont-Neuf*, by Paul Foucher.

HACKNEY.—The lovers of music in the neighbourhood of Stamford Hill, Clapton and Hackney, gave the fourth of a series of Subscription Concerts, under the direction of Mr. George Forbes, on Tuesday evening last. The company were greatly disappointed by the absence of Mr. Sims Reeves, for whom an apology was made on the grounds that Mrs. Sims Reeves was severely ill and he could not leave her. Mr. Frank Bodda was also absent, but no excuse was made for him. The vocal performers, consequently, were Miss Messent, Miss Ursula Barclay—Mr. Herbert in lieu of Mr. Reeves, and Signor Nappi in lieu of Mr. Bodda; while the instrumentalists were Mr. George Forbes (Pianoforte), Herr Goiffre (Violin), and Mr. Paque (Violoncello). The concert had one great excellence—it was not too long. Two encores were awarded—one to Miss Messent, in Lover's "What shall I do," and the other to Mr. Herbert in "Good-bye, Sweetheart." Great credit is due to the conductor, Mr. Forbes, who deserves praise for his ability as an accompanist.

CHESTER.—The sum of £1,100 has already been subscribed towards the proposed conversion of the Chester theatre into a music hall.

TO CORRESPONDENTS.

MRS. WELLINGTON BOATE.—*We are unable to avail ourselves of the polite offer of our correspondent.*

H. C. C. (Bristol) is informed that no criticisms on provincial concerts can be admitted except those of authorized contributors to THE MUSICAL WORLD, nor can we devote space to long notices of any but performances of general interest.

H. G.—The first representation of Méhul's opera (*not oratorio*) of JOSEPH took place in Paris, at the Opéra, on Feb. 17, 1732. Our correspondent is in error about Grétry, who was not a Frenchman, but a Belgian; he was born at Liège, on the 11th of February, 1741. His Christian name was André Ernest Modeste. H. G.'s letter is much too long for insertion.

G A.—ERNST is at Mannheim, but will be very shortly in London.

T. E. B.—LABLACHE is positively engaged at Covent Garden.

C. D. H. (Liverpool).—We cannot answer any of the questions asked by a "Subscriber for eighteen years."

BY ELECTRIC TELEGRAPH.

WE have received the following interesting intelligence by the Submarine and European Telegraph:—

PARIS, Friday, Feb. 17.

Meyerbeer's opera, *L'Etoile du Nord*, was received with immense enthusiasm yesterday evening. The encores were numerous. At the fall of the curtain, the composer and the whole of the company were called forward, the Emperor, who was present, assisting in the tumultuous applause.

THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 18TH, 1854.

THE report of the Jury on musical instruments at the Crystal Palace, in New York, has been published. The Jury was composed of the following gentlemen:—Messrs. W. Norris, G. F. Bristow, E. Girac, L. Meignen, T. Eisfield, A. Boucher, R. S. Willis, W. H. Fry, Maretzky, and Jullien. Chairman, Mr. Norris; Secretary, Mr. Bristow; Reporter, Mr. Fry.

The report of Mr. Fry is a curious document. It is to a report in ordinary what *Santa Claus* is to an ordinary symphony. Nevertheless, since it may be presumed to represent the opinions and embody the decisions of the Jury, we must receive it with respect—fine language, and all. In the examination of the various instruments, we are informed, "a disciplined mode of action was determined upon." Nice experiments in acoustics being rendered impossible by the "multitudinous noises of thousands of observers or idlers," and by "hydraulic echoes, martial strains," and so forth, nocturnal meetings were instituted; and, after the building was closed, the committee, doubtless with the aid of sherry-cobbler, mint julep, gin-sling, and cigars, "oftentimes," says Mr. Fry, "pursued their labours, hard on to morning's dawn." From such a course of perseverance, great results were naturally anticipated; and great results ensued. "Undisturbedly and temperately" (*sic*) they (the committee) "examined every instrument practically, theoretically, and historically—looking

to its positive outworkings," etc. After all this various examination, the first decisive step was the unanimous adoption of "a scale of adjectives," of which we can well understand the necessity in an American report. This scale was intended to limit the number of epithets applicable to those qualities supposed to constitute merits or defects in the instruments under investigation. Each of the committee-men, with his "scale of adjectives," took notes apart; and, wonderful to relate, when these notes were compared, there was found to be no difference of opinion on any one point—which "gratifying circumstance," says Mr. Fry, "will account for the absence of any minority report."

There being no "minority report," it is almost superfluous to add that the prize was unanimously awarded to "Erard's Grand Piano." Such was the case in the London Crystal Palace; such will be the case in the Paris Crystal Palace; and such, most probably, in all future crystal palaces, even to the time when Pekin and Jeddo shall have established their Great Industrial Exhibition. At Pekin and Jeddo the prize will be unanimously awarded to "Erard's Grand Piano."

It is but fair to give some of Mr. Fry's reasons, or rather some of the reasons which Mr. Fry insinuates to have proceeded from the united wisdom of the committee, for this undivided verdict. "Music," says our Reporter, "is not a plastic art";—nevertheless, "it may pourtray sonorously passion and emotion." The great point is the "humanity-like quality of its tones." It must "deal in the symbolism of the heart," etc. We may here observe that Mr. Fry does not consider himself bound, in his descriptive passages, by the "scale of adjectives" which the committee unanimously adopted. On the contrary, in the general summing-up, we shall see that he far exceeds even the rhapsodical use of them so congenial to the more enthusiastic of his countrymen. From the position assumed by the committee, that "the highest quality of any instrument fabricated by man is its resemblance to God's great musical production, the eloquent singing voice," Mr. Fry deduces the natural triumph of Erard. The passage is too exquisite for curtailment; and we reprint the whole of it.

"This proposition being clear, the committee, guided in their estimate of the chief artistic value of an instrument as consisting in the vocality of its tone, award unanimously the prize to Erard's Grand Piano. And, in doing so, in order that there may be no misunderstanding as to the decided opinion of the committee on this very important matter, let me state that their appreciation of Erard's Grand Pianos is complete and irrefragable; that they deem these instruments not only the best, but much the best, in the great vocal quality indispensable to the first class; and that, under the hands of a modern master whose digital dexterity and diversified grasp can compress distant octaves into sonorous juxtaposition and shade to the extent allowed by the piano, whatever note, such an instrument partakes, in a measure, of the eloquent and heroic temper of a chorus and an orchestra, and opens a new era in the transcendental possibilities of pianoism. This fact should be impressed on our American makers, in order that they may strive to reach, as speedily as possible, the apex of distinction thus accorded to the great French maker. It may be remarked, in connection with this matter, that the superiority of Erard's pianos arises from his superiority as a musician. Instructed in the rules of high art, and with the delicate and noble sense of a master of sound, he comes to the work of pianoforte-making better fortified than any other man. He feels and knows what are the highest lyrical requirements of a piano: and, the advanced ingenuities of the age seconding his efforts, he is enabled to take, incomparably, the first rank, as maker of poetically-toned pianofortes."

After this apostrophe to the "master of sound," and

"maker of poetically-toned pianos," who has "opened a new era in the transcendental possibilities of pianoism," even the unanimous committee, primed with their scale of adjectives, would scarcely have dreamed that an objection was at hand, to make tail (*faire queue*) to all this rhodomontade of nauseous and intolerable flattery? That there is an objection, however, may be gleaned from the following—an objection, with a qualification which devours it complacently:

"The committee, however, came to a conclusion in regard to Erard's pianos, that owing to a single great deficiency, which shall be explained in its proper place, their use in the United States must be extremely limited; but, with this qualification, they are of opinion, that American pianoforte-makers should study high musical art, as Erard has done, if they would rival him: by that they mean, Musical Method, Style, and Philosophy."

To get to the nature of this objection, we have to skip more than a page of Mr. Fry's report—for which we are by no means sorry, nor, we surmise, are our readers. Subjoined are the paragraphs, in which it is plainly stated:

"The committee, desirous of omitting nothing that would test the value of the instruments in question, determined to ascertain their quality of remaining in tune for a given time under equal circumstances. It may be remarked, that this quality is always of great value to an instrument, especially under the American climate, whose peculiarities demand a particular tenacity of such accordance; and if we consider the number of places, either villages or rural portions of our immensely extended territory, where it is very difficult or impossible to find a good tuner, the value of such harmonious durability in a piano becomes one of the chief elements in determining the purchase of an instrument. The plan which was adopted to test their tenacity of good tune was as follows:—The pianos were all tuned by order of the committee, the persons having them in charge selecting the tuners. They were then put under our seal for a period of two weeks. At the end of that time the seals were removed, and the committee tried the instruments, and came to the following decisions:—

"Among the grand pianos, Stoddart's, of London, and Bassford's, of New York, were in perfect tune: the others were slightly out of tune, except Erard's, which was very much out of tune. This fact constitutes the objection to Erard's pianos; and unless he learns to make them hold their own better, they cannot be commended unqualifiedly as suited for this hemisphere."

This is an ugly point. It was possibly found in the notebook of M. Jullien, and, proceeding from such an authority, could not with decency be overlooked. We think, however, that a reporter with so unlimited a command of language as Mr. Fry, might, unshackled by the "scale of adjectives," have stated the little objection with more delicacy and reserve. He might, as the French say, have "*gazé un peu*," since, if "Erard's Grand Piano" cannot be commended "unqualifiedly, as suited to the" American "hemisphere," of what consequence to the "great French maker," the "master of sound," is the fulsome and extravagant adulmentation which disfigures the foregoing pages of the Fry'd report? In the next issue of the document let us recommend the excision of the objectionable paragraph—which is otherwise offensive as containing praises of Mr. Stoddart, of London, and Mr. Bassford, of New York—or at least the addition of something else, which, as a qualification, may complacently devour it.

Meanwhile, what about Chickering of Boston—the "American Broadwood," as he has been styled? We have in vain sought for his name from one end of the report to the other. Did he, like Broadwood, refrain from exhibiting in the New York Crystal Palace? We have always heard Chickering mentioned as the best American pianoforte-maker; and our transatlantic friends will hardly be surprised that we should

be surprised at his name not being mentioned. Possibly Chickering was afraid to enter the lists against the "master of sound."

And after all, though the prize was unanimously awarded to the "great French maker," it would appear, from page 8 of the Report, that the American pianos were the best. At least the following paragraph would seem to insinuate as much:

"The Committee would remark generally, that such a degree of excellence has been obtained amid the strenuous competition of rival makers of pianos, that there was hardly a bad instrument among them, and the differences exist in degrees of excellence. One of our number, M. Jullien—whose experience I need hardly say is unsurpassed as regards ripe consideration of musical instruments—would particularly record his verdict in favour of the admirable strength, and often artistic beauty, in the framework of American pianos, and of their remarkable tenacity to hold well in tune, owing to the superior fidelity of such manufacture."

Nor must it be forgotten that M. Jullien is a Frenchman, whose testimony to the "superior fidelity of American manufacture" may be accepted as genuine, impartial, and disinterested. We remember, in 1851, when the prize was awarded to "Erard's Grand Piano," at the Great Exhibition in Hyde Park, the general opinion pronounced in favour of Broadwood's; and, while the Frenchman obtained the medal, the Englishman got the honour. There is some similarity in the two cases.

The remainder of the report relates to all descriptions of instruments; but we have no space to enter further into the matter. We cannot, however, resist giving a paragraph about flutes (page 10):—

"In regard to flutes, the Committee would state, that ivory is a bad material, and that metallic flutes are not good. Gold-mounted flutes with diamonds, the Committee are of opinion, will suit exactly Indian Settlements where gentlemen wear rings through their noses."

Of the original Yankee instrument it is stated that—"Banjos, esteemed barbarous, were passed as unworthy of notice." So much for American nationality! In order to give an example of the use made of the "scale of adjectives" adopted by the Committee, we may select that part of the table of awards which relates to grand pianofortes—the rest being all in the same vein.

No. in Catalogue.	GRAND PIANOS.	Invention.	Quality of Tone.	Equality of Tone.	Action.	Touch.	Frame.	Cass.	Durability of Tone.	Number of Points.
1	Erard (France)....	—	fine	fine	fine	fine	good	fine	—	5
	Huni and Hubert (Switzerland)....	—	fine	fine	fine	fine	fair	fine	—	5
2	Stoddart (England)....	—	good	fine	good	fine	fine	fine	3	7
23	Lakota (U. States)....	—	fine	fair	good	fine	good	fine	—	3
29	Hallett & Davis, do.	—	fine	fair	good	fine	good	fine	—	4
27	Bassford	Imp.	good	fair	good	good	fine	fine	3	6

"Fine," "good," "fair"—this is the "scale of adjectives." The remarks of the committee upon Erard's piano are—"most vocal, but does not hold its tune;" upon Huni and Hubert's—"very fine instrument;" upon Bassford's—"improvement in action—feeble tone;" and upon the others, *nil*. Bronze medals were awarded to all of the six.

LEOMINSTER.—Mr. John Wilkes, the pianist, gave a concert of vocal and instrumental music, in the Assembly Room of the Lion Hotel, on Thursday evening, the 9th instant. He was assisted in the vocal department by Mrs. Alfred Gilbert (late Miss Charlotte Cole), Miss Susanna Cole, and Mr. W. J. Burville, of the Hereford Choir; and Mr. Alfred Gilbert, as pianist. The concert was very successful, and Mr. Wilkes came in for his share of the applause and encores.

NEW PUBLICATIONS.

"SIX MUSICAL BAGATELLES," for the Pianoforte. By T. M. Mudie. R. Mills, London; Wood and Co., Edinburgh.

THESE small pieces, from the pen of a musician of known attainments, are designed as a series of improving lessons for players of moderate skill. They are not merely to be commended as successfully accomplishing that object, but for the still higher merit of being essentially good music—music calculated to refine the taste, no less than assist the fingers of the pupil. We have received the first three numbers, each of which has its special attraction. No. 1 (dedicated to Miss Fanny Lucas) is a lively *allegretto* in C, 3-8 time, with an episode in F, somewhat prolonged, but interesting throughout. From the 5th bar to the 8th, in page 1, a point of musicianship is detected, in the progression of the bass, which will at once create, in the mind of the attentive student, an interest that is sustained to the end. No. 2, a graceful movement in A, 6-8 time (dedicated to Miss Mary C. Pye) is, musically considered, far superior to No. 1. It is also rather more difficult. The first theme is charmingly developed. A tributary passage, commencing on the dominant, and afterwards repeated with some modifications at the end of the episode (page 5), shows Mr. Mudie to be thoroughly impregnated with Mozart, whose grand piano-forte duet in F he had evidently in his mind. The episode, also in E (which is a pity, since it brings you back, at the bottom of page 4, to the same half close which introduced it, at the bottom of page 3), is an agreeably harmonised subject, containing allusions, more welcome than obtrusive, to a chorus in *Semiramide*, and a duet in the *Prophète*. The first theme is resumed in an easy and natural manner; and a *coda*, containing some animated reference to the Mozartian passage alluded to, brings the piece to a conclusion with effect. No. 3, an *allegretto* in G, 2-4 time, is as piquant and animated as some of Haydn's happiest rondos. Of the three numbers, this is decidedly the most original, and, moreover, the most interesting to the connoisseur. The episode is a broad and open melody in the sub-dominant, which contrasts well with the principal theme. The whole movement is well conducted; and the termination, *pianissimo*, is new and striking.

"NOCTURNE," for the Pianoforte. T. M. Mudie. Ditto, ditto.

The only objection we have to make against this elegant movement—which is dedicated to Miss Emily Catharine Potter, the daughter of one of our most distinguished musicians—is on account of its undue brevity. It is too good, indeed, to be so very short; though possibly it may encounter a larger sale than if it had been longer. The style of this movement—in A major, 6-8 time—is something after the model of the nocturnes of John Field, with passages, nevertheless (as, for example, in the harmonic progression at the head of page 5), that declare its modern parentage. The *nocturne* is considerably more difficult than the bagatelles, but not, for that, beyond the reach of players of ordinary skill.

We recommend these compositions, both for their utility as elementary lessons, and for their tendency to keep the taste of the student in the right direction. How much better is such music than those eternal hashes, and *pot-pourris*, made out of airs from popular operas, which have for so many years flooded the market, and damaged the musical appreciation alike of amateurs and professors!

"JEANNIE," Ballad. Written and composed by George Linley.—"THE VOICE FROM THE DEEP." Written by Sir Francis Peacocke, Bart. Composed by Joseph F. Duggan.—"THE BELLE OF THE FETE." Valse. By F. G. Tinney. Campbell, Ransford, and Co.
"THE VIOLENTE WALTZ," for the Pianoforte, by Charles H. Compton.—"FLEUR DU BAL"—Galop Brillant Pour Piano. Par Ch. Eluam.—"ANGEL FORMS WILL GUARD US THERE"—Song. By Ed. Land, Cramer, Beale, and Co.
"THE BOSPHORUS GALOP." By Louise Christine. Jullien and Co.
—"THE PANTOMIME GALOP." Composed by G. A. Durlacher. Campbell, Ransford, and Co.—"THE SEYMOUR POLKA." By Mrs.

H. St. Leger. Rüst and Co.—"THE OLD MILL," Ballad. Composed by A. G. Fialon. T. Chappell.—"ANNETTE"—Valse Pour Piano. By T. W. Naumann.—"LA ROSE BLANCHE"—Morceau Elegant. By Jasinski. Boosey and Sons.

Here we have a collection of ballads and dances, which, if there is anything particular in them, will be worth the having; but alas! for the most part we fear they will turn profitless matters, altogether barren of musical interest. Let us see.

Mr. Linley's "Jeannie"—which has a lithograph of a melancholy-looking peasant-girl leaning on a ruined wall, with her bare feet in the stream—is a ballad much resembling some hundred others. Like all Mr. Linley's songs it is carefully harmonised; so much so, that we were rather surprised at the hidden fifths in bar 3, line 4, page 1. By the way, this bar of the melody, and that which makes the half close on the dominant (bar 3, line 3, page 2), ought to be banished from song-writing, as hackneyed beyond revival.

"The Voice from the Deep" is not much more original than "Jeanie," though there is more style about it, and, if placed in an opera, it would probably stand as good a chance of acquiring popularity as one-half the modern ballads which have attained a large sale from fortuitous circumstances, wholly independent of their merits. The accompaniments are written with Mr. Duggan's accustomed care.

The Belle of the Fête is a lively and attractive set of waltzes, as good, indeed, as many by Strauss himself, and must be excepted on that account from all censure. Mr. Tinney writes like a thorough musician, decidedly in the Viennese school, but thorough musician; and his music seems calculated especially for orchestral effect. Of the whole set we must point out No. 3 as the prettiest; it is more than pretty—it is charming. There is a cornet part, and a coloured lithograph of the "Belle" by the inexhaustible Mr. Brandard.

The *Violante*, though betraying no marks of originality, is a spirited and well written waltz. But why does Mr. Compton spoil his first figure by that very affected and by no means agreeable enharmonic change from E to E flat?

We have nothing to urge in favour of Mr. C. Eluam's *Fleur du Bal*, which, though bucolic in its simplicity, was hardly, we think, worth engraving. A more innocent galop was never composed.

"Angel Forms will guard thee there," is a sentimental ballad. The opening, in which the bass sings nearly the whole melody in unison with the voice, is not ineffective; but we cannot help thinking that for so simple a song the accompaniments are overcharged. We must notice the point on the words (line 1, page 3) "Let there be no bright eye weeping," where the bass and voice, in unison, go up to the D flat, as bold and well thought of. This would have been still happier in its place in the song, but for the worn out transition (E flat, C flat, B flat, A flat, with their dominants, to E flat again) which comes shortly after, to very little purpose.

The Bosphorus and the *Pantomime* are both excellent galops. There is nothing new in the tone or tune of either of them; but they are correctly written, and well accentuated, and, without pretension, accomplish their purpose. Under the circumstances, we have nothing left but to compliment Mdlle. Louise Christine and Miss Durlacher on their success.

As much may be said of the *Seymour*, and even more, since there is a certain French piquancy about the themes of this Polka, and a certain research (also French) about the harmonies. The second figure, in A minor, is extremely pretty. Mrs. St. Leger is, therefore, also entitled to our compliments.

If the ballad of "The Old Mill" had been signed Michael William Balfe, we should not have doubted its genuineness. Mr. Fialon's tune is Balfe to the note—with a note not in the chord, to be dwelt upon in the first bar, for expression, and other traits of the kind. It is, nevertheless, a good ballad in its way, and if well sung, would we have no doubt, be effective.

The *Annette Valse* is inoffensive, and the 3rd figure really pretty; but the introduction in 6-8 time is very insipid, and we recommend Mr. Naumann to cut it out from the next edition, in case the first is ever sold.

There is little to criticise in *La Rose Blanche* except the title-page. Mr. Jasinski should leave to others to call his *Nocturne à morceau élégant*—Miss Helena Bainbridge, for instance, to whom it is dedicated. *La Rose Blanche* would seem to have been composed with an eye (or an ear) to the harp, since all the chords are sprinkled in arpeggios, which on a piano-forte becomes, after a time, very monotonous. Mr. Jasinski might close up and condense some of his harmonies with advantage; otherwise, the performer will run the risk of being accused of whipping, instead of playing upon, the instrument.

"CORBEILLE D'ORANGES QUADRILLE." By G. Montague,
Boosey and Sons.

THE lively opera by Auber, of the above name, has furnished the subject for this quadrille. The melodies being very pretty, and the arrangement most effective, no more requires to be said in its recommendation.

And now, having gone through the collection of ballads and dances, we are bound to state that there is more in them than we anticipated. We have a still larger one for next week.

DRAMATIC.

HAYMARKET.—Sir Robert Rovely is a "fine gentleman," of the time of George II., married to an amiable woman, who is doatingly fond of him, and desirous of enjoying more of his society than he is inclined to accord her. Sir Robert has been married some length of time, and absents himself from his domestic hearth more than a husband should. His excuse generally is, that he has been detained by state affairs of great importance, for we are given to understand that he is engaged in some diplomatic capacity. The real cause, however, for his absence is that, like many other husbands in all ages, he is slightly oblivious of his marriage-vows, and has become more interested than he ought to be in a certain siren, by name Florentina, and by profession a singer. Lady Rovely bears his neglect patiently for a considerable period, but her suspicions are at length aroused, and she reproaches him with his conduct. This does not tend to make things better, and Sir Robert, as a matter of course, finds fewer attractions than ever in his own house. Such is the posture of affairs, when Lady Rovely learns, from some words Sir Robert lets fall in his sleep—for the only evening on which, to his wife's great delight, he promises to stay with her, he doses off in the most husband-like fashion possible—that he intends going to a masquerade at Ranelagh, the resort of the fashionable and dissolute young bloods of those days. She instantly determines to follow him, and secures a certain Dr. Coddlelove as her guide and protector. Dr. Coddlelove is the very opposite of Sir Robert, being devoted heart and soul to his spouse; never happy out of her company, and, indeed, rendering himself rather troublesome by the excess of his affection. He is the personification of conjugal felicity, appearing to have read and deeply appreciated Pope's maxim:—

"Know then this truth, enough for man to know,
Virtue alone is happiness below."

His horror may, therefore, be more easily imagined than described, when Lady Rovely insists upon his accompanying her to a place of rather more than doubtful character—or, in other words, to a place of no character at all. He cannot escape, however, so he summons up all his courage, purchases a false nose of enormous dimensions, and sets out upon his expedition. Arrived at the gardens, where he is in continual apprehension of being recognised, despite the gigantic nose just mentioned, he meets Sir Robert, who is in no very pleasant humour at not having found the lady with whom he has come to spend the evening. The action now becomes more involved; Dr. Coddlelove is petrified at finding his own wife in such a place, and Mrs. Coddlelove, on her part, is equally shocked at her liege lord's presence there. The doctor's motive for coming is, however, as we know, perfectly unexceptionable, and his wife is as innocent as himself, having been inveigled to the gardens by some female acquaintances, seconded by that sentiment so peculiar to ladies from the time of Bluebeard up to the present hour—curiosity.

After a series of strange mistakes, Sir Robert begins an intrigue with Lady Rovely, and, in consequence of her being taken for another person by five different gentlemen, immediately becomes involved in as many duels, and seems to stand a tolerably good chance of ending his career, when he is rescued from his perilous position by Lady Rovely's unmasking. Explanations and repentance follow, as a matter of course, and the fall of the curtain leaves every one happy and contented, audience as well as actors.

Such is an outline of the new comedy of *Ranelagh*, produced at this theatre last Saturday. It is taken from a French piece, entitled *Un Mari qui se dérange*. In the original, which is, we believe, in three or five acts, the action takes place in the present day. The author of the English version, Mr. Palgrave Simpson, has laid it in the time of George II., when ladies of rank and respectability were not quite so particular about the latter quality as they are now. The dialogue is smooth and flowing. We have heard some persons assert that it is not sufficiently brilliant, but we cannot agree with them. We entertain a shrewd suspicion that the conversation of wits was not more lively in those times than in our own, and we think it a great mistake to make every character in a piece indulge in a continual fire of smart repartees, which is uncharacteristic, and decidedly unnatural. To our mind, Mr. Palgrave Simpson has executed his task with considerable ability, and invested his comedy with an agreeable dash of the *couleur locale*, as our neighbours say, which lends it a certain charm, and shows the author well read in the literature of the period. The only fault we had to find was, that the first act, which, to use a technical phrase, is a carpenters' act, serving merely to lead to the *imbroglio* in the second, is much too long, and, as a natural consequence, rather heavy. It requires a little judicious cutting.

Mr. George Vandenhoff acquitted himself, on the whole, satisfactorily as Sir Robert Rovely, but there is too much of the tragedian and too little of the comedian in his style for him to act the character unexceptionably. He wants lightness, is too stately, and anxious to do more than is requisite. Although aware that "comparisons are odorous," we cannot help expressing a wish that the part had fallen into the hands of Mr. Leigh Murray, whom it would have exactly suited. Mr. Buckstone's Dr. Coddlelove was excellent; nothing could be more ludicrous than his horror when addressed by Mrs. Coddlelove, whom, thanks to her mask and domino, he takes to be not *une dame comme il faut* but *une dame comme il en faut*. Miss Reynolds was ladylike and graceful in Lady Rovely, but somewhat deficient in earnestness and passion. Mrs. Fitzwilliam made the most of a good part, Mrs. Coddlelove. The other characters are insignificant; neither they nor the gentlemen who played them require especial notice, if we except, perhaps, Mr. Tilbury.

The piece was admirably put upon the stage, the scene in Act II., representing Ranelagh in the time of George II., produced a great effect. The costumes were rich, tasteful, and correct. At the fall of the curtain the applause was unanimous, and *Ranelagh* was announced for repetition without a dissentient voice.

MARYLEBONE.—Serjeant Talfourd's *Ion* has been produced at this theatre, with all the resources of the management. Mrs. J. W. Wallack appears in the principal character, and Mr. J. W. Wallack in Adrastus. Mrs. Charles Kean, when Miss Ellen Tree, was, we believe, the first actress who attempted the part, which Macready had made so interesting. A male character, however youthful, could scarcely be suited to Mrs. Charles Kean, whose *forte* lies in more delicate and tender impersonations. Miss Cushman was more successful. In power and energy, physical and mental, she was calculated to pourtray male characters with success. Mrs. J. W. Wallack has not the force and passion of Miss Cushman, nor the softness and delicacy of Mrs. Charles Kean; nevertheless, she possesses energy and pathos, and is not deficient in other qualities which are necessary to constitute a tragedian. Mrs. J. W. Wallack is indeed an admirable actress, and, in high tragic parts, has probably but one superior on the English stage. Her *Ion* is an elaborately studied performance, truthful and impressive from first to last. We have seen Mrs. Wallack in parts better fitted to her capabilities, but in none which more undeniably declared her an artist. Mr. J. W. Wallack is seen to advantage in *Adrastus*. The theatre is crowded whenever *Ion* is performed.

OLYMPIC.—The announcement of an original three-act drama, with a part for Mr. Robson, brought a crowded audience to the Olympic on Monday night. The drama, entitled the *Love Lock*, had the advantage of being admirably acted throughout, and put on the stage without regard to expense. Nothing, however, could save it. The introduction promised something, and was favourably received. But from this something proceeded nothing. The first act was listened to patiently, the second impatiently, and the last not at all. The *Love Lock*, in short, was unanimously condemned.

We shall not attempt to analyse the plot. The author, at the commencement, seems to have projected a moral for his play. There are two elements—the good and the bad. The good element consists in a lock of a lover's hair tied round the neck. The bad, we could not understand; whether a real personage or a personification we failed to make out. In the first scene the bad element appears as a sea-captain, and, as he tells the watchman he has come from abroad and has made his fortune, and gives him sundry broad gold pieces, we believe him to be mortal. In the next scene he tells a poet, who is taster at a public-house, the same story; and everything goes on naturally, until the poet's intended being unable to pay her rent, or her father's, and the poet being in despair, not having the means to assist her, the sea-captain—who, some minutes previously, had walked away in a very seamanlike manner—comes up supernaturally through a trap-door, pays the money, and, in spite of the tears of his mistress, carries off the poet to the diggings. At first we were pleased with the sea-captain, whom we fancied the author intended for a maritime Don Juan, making love and committing murder in the same breath. But the jump-up the trap-door upset our calculations. It seems of little consequence, however, whether man, or devil, Iago or Mephistopheles, since he does not affect the plot.

Thirty years are supposed to elapse between the introduction and the first act. The poet comes back old and insane, and the sea-captain appears as a Count Sebastian, a great man at some foreign court. During the poet's absence, his sweetheart marries Peter Hardman, who has become landlord of the "Inn," with a grown-up daughter, the image of her mother when young, and about to be married to an organist. Count Sebastian is endeavouring to obtain young Rose as a singer—we suppose, for the Opera—but has not been able to gain her consent, or that of her mother. When the poet comes back from the diggings, he takes young Rose for her mother, to whom he was betrothed thirty years before, and, pretending he is in possession of vast wealth, proposes to marry her. Peter, the husband of Rose, believes the mad poet to possess the secret of the transmutation of metals, and promises him his daughter on condition of his divulging it.

In the next act, the poet and Peter meet in a lonely room by night for the purpose of making the gold. Rose, the daughter, is concealed in a clock-case, and a mysterious picture hangs on the wall, and displays a human interest in the practices going on before it. Whom this picture represents, or what is the meaning of the real face being changed for the painted one, we were at a loss to know. The poet fancies he sees the picture smiling at him, and, seizing the candle, repudiates its interference; he shakes his fist at it, and, in the heat of his gesticulations, dashes the candle against a curtain and sets it on fire. The room is in flames in a short time; Rose leaps shrieking from the clock-case, and runs off, followed by her father and the poet; Rose, the elder, enters terror-stricken; Count Sebastian glides in through a secret panel, and, standing in the midst of the conflagration, points significantly to the clock; and the curtain falls.

The last act is still more mysterious. The madman recovers his senses, and, recognising the real Rose of his affection, dismisses Count Sebastian through a trap-door with a prayer, takes possession of his black cloak, and dies while conferring a benediction upon his old sweetheart.

Robson had a singular part, but his genius flashed through the obscurity, and he made some really fine points. Mr. Wigan, too, played exceedingly well, as did Miss P. Horton, Mrs. Wigan, Miss Turner, and Mr. Emery. The scenery was excellent, and the dresses new and appropriate. But all was to no purpose.

STRAND.—Miss Rebecca Isaacs having gone to the provinces for a few weeks, opera has given way to drama at this little theatre. On Monday, the old-fashioned melo-drama, *The Robber's Wife*, was produced for Miss H. Noel and Mr. George Hodson, who are at present the "great guns" of the establishment. Miss Noel is not without pretensions as a tragic actress. She has a fine Siddonian face, and an imposing figure. In fact, she looks a tragedian, and lacks no physical requisite excepting a strong voice. Miss Noel's voice would be hardly powerful enough for a large stage. Mr. George Hodson has a great deal of talent, which lies in the personification of Irishmen in low life. He should not yet attempt the Irish gentleman. His Larry O'Gig in *The Robber's Wife* is excellent—full of life and humour; but his Sir Patrick O'Plenipo, in *The Irish Ambassador*, requires much consideration before he can succeed in it. Mr. Hodson, however, has at present scarcely a competitor in the delineation of Irish characters; and, with study and zeal, he may achieve distinction. Miss Fanny Reeves sings ballads nightly, with success. The house is well attended. Mr. Flexmore took his benefit on Thursday, on which occasion he was assisted by Miss Fielding and Mr. Honey, who played in the extravaganza of *Antony and Cleopatra*. The theatre, which had been but moderately well filled at whole price, became crowded before the pantomime commenced. Mr. Flexmore was encored in the Sailor's Hornpipe. To-night is the last night of the pantomime.

SADLER'S WELLS.—Dion Boucicault's comedy of *London Assurance* was given here last week for the first time, and, from the great satisfaction manifested by a crowded house, the piece is likely to become popular at Sadler's Wells. Miss Cooper's pleasant and sparkling delineation of Lady Gay Spanker would have been still better if she exhibited less affectation and mannerism. Miss Kate Hickson, who played the heroine, is a novice, but indicates some talent. She has already acquired ease and self-possession. She delivered many points of the dialogue with point and humour; and a pretty face and graceful form did the rest. It is needless to add that the comedy has been put on the stage with the usual care and costliness.

On Monday last, a new farce, written by I. V. Bridgeman, and entitled *A Good Run for It*, was produced for the first time. If the title is applied to the piece itself, it is not a bad one, to judge from the hearty manner in which the audience appeared to enjoy the performance. The farce was exceedingly well played by Mr. Lewis Ball, and by all the ladies and gentleman concerned. Had it been produced at the Adelphi, we should have denominated it a "screamer;" brought out at Sadler's Wells, we content ourselves with pronouncing it a very successful and amusing farce.

THE JERROLD DRAMATIC CLUB.—The members of the Jerrold Dramatic Club gave one of their Drawing-room Entertainments on Saturday evening last, at the London Mechanics' Institution, Chancery Lane, for the benefit of the widow and four children of the late William Willis, many years employed at the *Shipping Gazette*. The club were assisted by the Amateur Band, and also by Mr. J. T. Sutton, Mr. Wilston, Miss C. Felton, Mr. J. W. Fielding, and the members of the Sappho Glee Club. The singing of the professionals gave the utmost satisfaction, and the general arrangements of the evening reflected the highest credit upon the gentleman who officiated as conductor. If we may judge from the plaudits and encores, the audience were delighted with the entertainment. Between 700 and 800 persons were present, and we understand that there will be a handsome surplus for the widow.

PLYMOUTH.—The Fourth Concert of Mr. Newcombe's series, on Thursday, was fully attended. Mrs. Henry Reed, our rising young pianist, was highly successful, and more than once encored. The other artists were new to the audience, but acquitted themselves to their satisfaction.

THE WIFE OF OMER PASHA.—Some of the English journals, in serving up scraps of information regarding Omer Pasha's domestic arrangements, have made one or two mistakes. His wife, the daughter of his friend and patron, a Turkish pasha of great wealth, it has been stated, has broken through the restrictions placed on her sex by the Mohammedan law, appears in society, and receives her husband's guests. This is the work of imagination. The lady in question is a Wallachian, and complies with the customs of the country, having too much sense to imagine that any good can be done by violently outraging long-established prejudices. *Du reste*, she is all that rumour bespeaks her; plays well, is a good composer, and is educating her daughter as a European.—(Correspondent of the *Daily News*.)

PROVINCIAL.

MANCHESTER.—An Undress Concert was given at the Concert Hall on Wednesday evening, the 8th inst. The full pieces were Mozart's symphony in G minor, and the C minor of Beethoven. The band played two overtures—*The Ruler of the Spirits* and *Tancredi*. Madame D'Anterney was the vocalist. Mr. Carrodus performed Ernst's *fantasia* on themes from *Otello*. The *Manchester Courier* thus alludes to the young violinist's performance :

"We spoke favourably of the performance of Mr. Carrodus as a quartet player last week; we then spoke of his style and tone being well adapted to chamber performances; we were not prepared for the energy and vivacity which he displayed in the *Fantasia* by Ernst. It was really a brilliant performance, and it was deservedly much applauded."

We are glad to find Mr. Carrodus justifying, in our most musical provincial towns, the warm praise which has been bestowed upon him by the London press. Mr. Perceval, from Liverpool, one of the best provincial flautists, played Drouet's brilliant solo on "Rule Britannia" with good effect. Madame D'Anterney sang a variety of vocal pieces, and among others a *Tyrolienne*, in which an *obbligato* for the oboe, performed by Mr. Jennings, shared the applause with the lady. A German song by Kücken was accompanied on the piano-forte; but the other songs of Madame D'Anterney had the advantage of orchestral accompaniment. Mr. Seymour was leader, and Mr. Charles Hallé, conductor. The improvement in the band since the last-named gentlemen was appointed director is remarkable. It is now, by many degrees, the best in the provinces.

BRIDGEND.—At the last Saturday Evening Concerts, a selection of sea songs was given. Miss Whitham and Mr. Delavanti were the vocalists.—The Sacred Harmonic Union gave a concert at the Mechanics' Institution on Wednesday evening, under the direction of Mr. Weston.—On Friday evening, the 10th, the Rossendale Harmonic Choral Society gave a concert, in the large hall of the Bacup Mechanics' Institution. The principal vocalists were Miss Milner, Mr. Perring, and Mr. Wrigley.

BRISTOL.—The annual concert of Mr. H. C. Cooper took place on Wednesday at the Victoria Rooms. He was assisted by the members of the London Orchestral Union, under the direction of Mr. Alfred Mellon. The first part of the concert was confined to the works of Mozart and Beethoven. It commenced with Mozart's symphony in G minor, which was finely performed, and produced a great sensation. Mr. H. C. Cooper played the first movement of Beethoven's violin concerto, and introduced a long and elaborate cadenza. The first part concluded with Beethoven's Pastoral Symphony, which was admirably played by the band. The second part began with Rossini's overture to *Guillaume Tell*. This was unanimously encored. An operatic *fantasia* arranged by Mr. Alfred Mellon, upon themes from *Lucrezia Borgia*, introduced some solos, prominent among which was one for the flute, executed by Mr. Robert Pratten. A duo *concertante*, founded on Bishop's song, "The Mocking Bird," was played on the flute and clarinet by Mr. Pratten and Mr. Maycock in a highly effective manner; and the concert terminated with the Wedding March from Mendelssohn's music in *A Midsummer Night's Dream*. Mr. Cooper was assisted in the vocal department by Miss Fanny Rowland, who, in the first part, sang Mozart's "Batti, Batti," and Beethoven's "List to the Quail"; in the second, Donizetti's "In questo semplice," which obtained an encore, Haydn's canzonet "My Mother bids me bind my Hair," and a ballad by Mr. Mellon, "I know that he loves me." The rooms were crowded.

EDINBURGH.—The Reid Commemoration Concert was given on Monday, the 13th. The Music Hall was crowded on the occasion of this annual performance, which is connected with the Chair of Music in our University. The programme consisted of Beethoven's Choral Symphony, which engrossed the whole of the first part, the Pastoral and Minuet, with the Grand March by General Reid, making a short second part; the third being devoted to a selection from Weber's *Oberon*. In the performance of Beethoven's ninth Symphony (which had never previously been attempted in Scotland), there was much to admire; but to do justice to such a work, an orchestra of far greater strength than that engaged would be required. However, there

was little to be wished for in any respect, except numerical force, in the execution of the three instrumental movements. The opening recitative in the choral *finale* was delivered by Herr Formes in his broadest style of declamation, every phrase standing out clearly and distinctly. The other singers were Madme. Caradori, Herr Reichardt, and Miss Huddart, who did all that could well be done for the difficult and unthankful solo and concerted movements. The tenor solo, by Herr Reichardt, elicited marked approbation. The work was listened to with great attention, and the applause bestowed on the various passages formed the test of appreciation, and the best acknowledgment to the Professor on the part of the public for the intellectual treat afforded them. The Pastoral and Minuet of General Reid are on every occasion a *sine quâ non* to the concert. In the selection from *Oberon*, the most attractive piece was the grand *aria* "Victory," by Herr Reichardt, who made his first appearance in Edinburgh at the Reid Concert two seasons back. Madme. Caradori gave "Ocean, thou mighty Monster," in the style expected from this accomplished vocalist. Madme. Zimmerman pleased all by her unpretending singing in the *cavatina*, "A lonely Arab Maid," and, with Madme. Caradori, took part in the duet, "Haste, gallant Knight," which formed the *finale* to the programme. Herr Anschuer was the conductor.

IBID.—Miss Helen Faust is performing at the Theatre Royal. She appeared lately as Imogen in *Cymbeline*, and Rosalind in *As You Like It*, with the greatest success. The theatre is crowded every night she appears.

BIRMINGHAM.—Mr. Elliott has commenced some classes, on the Hullah System, with success.

CHELTENHAM.—Mr. G. Marshall's concert took place, on Tuesday evening, at the Royal Old Wells Music Hall. The band of the Orchestral Union was specially engaged. The chief feature of the programme was Beethoven's Pastoral Symphony. A new overture by Mr. Marshall was produced, and Mr. H. C. Cooper performed Beethoven's Violin Concerto. Miss Fanny Rowland was the vocalist.—The Amateurs gave a performance in the same rooms on Thursday. *Miss in Her Teens*, *Amoro*, and the *Bengal Tiger*, were the pieces. The principal gentlemen were, Major Burns, Captains Lightfoot and Grange, Messrs. N. Stevens, V. de Pontigny, and J. G. Beavan; and the ladies, the Misses Armour and Waldron.—Signora Montignani, the successor of Miss Loveday, the pianist, gave her first Annual Concert at the Assembly Rooms, on Friday Evening, the 10th, and made a very favourable *début*. She was assisted by Miss Dolby, Signor Piatti, and Mr. Blagrove.

ATHERSTONE.—Mrs. Paget gave a second concert in the Town Hall, on the evening of the 7th, which was as successful as the first. The vocalists were Mrs. Bull, Mrs. Paget, and Mr. Paget. The programme contained a good selection of songs, duets, and trios. Mrs. Bull, who was new to the Atherton audience, made a favourable impression in the *cavatina*, "Sovra Immagine," and was encored in the "Prima Donna's Song." Mr. and Mrs. Paget sang Barnett's "Sol-fa" duet, and "Old and Young," by Parry. The latter was encored. Mrs. Paget was also much applauded in "Scenes of my Youth" (Benedict) and "Auld Robin Gray." Mr. Paget was encored in "Simon the Cellarer." Mrs. Bull and Mrs. Paget sang two duets together, one of which, "We come to thee, Savoy," was redemandated. Mr. Thompson presided at the pianoforte, and also played a solo *fantasia* by Beyer, which was called for again.—*Birmingham Journal*, Feb. 11.

MAIDSTONE.—The performance of sacred music announced by the Maidstone Choral Society, took place in the Corn Exchange on Tuesday night week. The instrumental portion of the performances was satisfactory, and the vocal of more than average merit. In the selections from the *Creation*, the singing of Miss Stabbach was highly effective in expression and taste, and had the rare merit of avoiding meretricious display. That of Miss Lizzy Dyer was also good. Mr. Suchet Champion's voice is agreeable. The *Elijah* of Mendelssohn realised all the expectations which had been raised concerning it. The choruses were well given, and the whole performance was eminently successful, the auditory frequently testifying their admiration by loud applause.

LEAMINGTON.—(*From a Correspondent*).—Mrs. N. Merridew's annual concert was given on Saturday week, in the Music Hall, before a full and fashionable audience. Mrs. Merridew sang the duet, "O'er Shepherd-pipe," with Mr. Weiss, and Wallace's "Cradle Song," and well merited the approbation she elicited. The concert was supported by the Beale party (now on a tour in the provinces), composed of Miss Arabella Goddard, Madme. Amedei, Mrs. Weiss, M. Sington, Mr. Weiss, and Mr. Land. Miss Goddard's performance of a *fantasia* by

Wallace, on *Maritana*, fully justified all the eulogiums that have been bestowed upon her. Her execution is perfect, and the tone she produces from the piano is the most charming I have heard. She was encored, and substituted the *Improvisata* of Stephen Heller, upon Mendelssohn's air, "On Song's bright Pinions," in which her musical feeling had more scope, while Thalberg's "Moise," which she played in the second part, was a marvellous display of execution. I have said so much about the pianists (my apology is that I am a "bit of a pianist" myself) that I have scarcely room left for anything else. Madame Amedei, the new *contralto*, was so hoarse, that an apology was made for her; I must, therefore, reserve my opinion for another time. Mr. and Mrs. Weiss, old favourites, were encored in Verdi's duet, "Il pianto," and the same compliment was paid to Mr. Weiss in Mendelssohn's "I'm a Roamer." M. Sainton played a solo of his own on Lindpaintner's "Standard Bearer," and was encored. He also performed a duet with Miss Goddard (Thalberg and De Beriot's *Huguenots*), a remarkable display of execution on both sides. Among the concerted vocal pieces was Frank Mori's "Villagers' Evening Song," which was well sung, and much admired. Mr. Land was the accompanist. The concert gave general satisfaction to the friends and supporters of Mrs. Merridew.

A LETTER FROM WEBER.

A MIDDLE-AGED gentleman having conceived the idea of abandoning a lucrative business for the sake of devoting himself to the study of music, wrote to Carl Maria Von Weber, requesting his advice on the matter. The following was the reply:—

"SIR:—The unreserved confidence which you have thought proper to repose in me, justifies my addressing you with that openness and sincerity which artists owe to each other. By the young, and by men of too ardent and sanguine a temperament, plain truth is apt to be regarded as cold, harsh, and ill-timed; but your more matured judgment and experience will do me the credit to believe that what I am about to say, in reply to your letter, proceeds from the best feelings, and from the most cordial wishes for your well-being in life.

"It is your wish to dedicate yourself to the art, and to follow music as a profession: as you apply to me for my advice under the circumstances, I consider it my duty to direct your attention to the almost infinite difficulties with which you will have to contend. I am not acquainted with the degree of talent with which you have been gifted by Providence; but of this I am certain, that even to the talents of the higher, nay, I might even add the highest, order, favorable circumstances are necessary, to enable their possessors to make a fortunate hit in the world, and obtain a certain degree of credit and reputation. At your age, when the critical faculty has obtained the ascendancy,—a faculty which is always stronger in proportion to the degree of mental culture,—it is exceedingly difficult to retrace your steps, and commence the grammatical and technical portion of the art in such a manner, and with such success, as not to sink under the attempt, or fall into perplexing doubts as to your own capability for the pursuit;—a painful state of mind, which is frequently productive of much evil. We well know what the effect of art is, when cultivated for itself alone; when pursued with singleness of heart, which, in the end, is sure to gain the ascendancy over all artificial means. We are not satisfied unless we at once produce the intended effect; we do not sing unconsciously like a bird: we have witnessed the effect of song, and, having calculated the same, direct our efforts to attain it. It is a cause originating externally with regard to us, and proceeding to act internally; whereas, according to its real nature, the very reverse should take place.

"But supposing that your talents and perseverance should surmount all this, and that you become a superior musician: still are you sure that you will succeed in convincing the world of the fact, and that you will not be forced to sink beneath the thousand crosses and vexations that beset the artist? How much splendid talent has in this way been lost to the world! and Heaven knows if the number of those be not considerable, who, after having attained the envied pinnacle of the art, would willingly exchange their honours for what it has cost them in the acquisition! It is a burden that becomes every day more oppressive to the possessor, and robs him of himself, and of his relatives and friends, to the world's end. Again: let me ask what substantial benefit the artist derives from the pursuit to which he devotes himself with so much ardour, and what hope he has that his profession will advance him to any distinguished place in social life? If you are a practical musician, what object have you in view? is it a situation in the chapel?—this is not to be obtained without much difficulty, and, when obtained, the compensation is still scanty and insignificant: is it tuition?—how rarely does this produce anything beyond a mere pittance, barely

sufficient for the maintenance of life. Are you a composer?—how many years must pass before you become known to the public, and obtain sufficient patronage even to enable you to defray the expenses of the publication of your works, not to speak of the additional difficulty of finding managers to produce them. And what if you succeed at last? a sparing existence is all you have a right to hope for.

"It is true that there are exceptions to all I have advanced: but what justifies you in believing that you will belong to the chosen few, to whom they apply? And grant that this good fortune attend you, in what respect will they prove valuable to you? Only in so far as they influence the breast of every honest man; in the consciousness of duty fulfilled according to the best of his power, and in a resignation to the will of Providence, amidst all the difficulties thrown in the way of well-meant endeavours, and amidst all the neglect and ingratitude of the world. In conclusion, let me beg of you not to set down what I have thought it a duty to state, in answer to your application, as a motive either of encouragement or dissuasion in the accomplishment of the object you have in view. In cases where we take a decisive step which is to influence the whole of our existence, that internal voice which speaks from our own heart must be the only judge.

I am, &c., C. M. VON WEBER."

The last sentence in the letter of the illustrious composer conveys a truth which outweighs all the semi-dissuasive argument of the rest.

MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—C. Salaman's First Pianoforte Soirée, 36, Baker-street, Half-past Eight o'clock.

MONDAY.—Hanover-square Rooms—Russell Family—Grand Musical Entertainment. Eight o'clock.

TUESDAY.—New Beethoven Rooms, 27, Queen Anne-street—Signor Noronha's Concert.

WEDNESDAY.—St. Martin's Hall—Judas Maccabaeus. Half-past Seven.

London Wednesday Concerts, Exeter Hall. Half-past Seven.

THURSDAY.—Harmonic Union, Exeter Hall—Acis and Galatea, &c. Half-past Seven.

Musical Winter Evenings—Willis's Rooms. Half-past Eight.

Hanover-square Rooms—Fourth Entertainment of the Milliners' and Dressmakers' Provident and Benevolent Institution. Seven o'clock.

FRIDAY.—Freemason's Hall—Mr. T. Young's Concert. Eight o'clock.

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A DOLPH GOLLICK.—The following new pieces for Pianoforte, by this distinguished composer, will be ready in the course of this week:—*Farewell*, price 4s. German Volkslied (transcription), 3s. *Chanson à Boire*, 3s. *Minerva*, Grande Valse Brillante, 3s. Solo, and 4s. *Duet*. Belisario, Grand Duet, 5s. Boosey and Sons, 28, Holles-street.

STEPHEN HELLER'S IMPROVISATA “ON SONG'S BRIGHT PINIONS” for the pianoforte, on Mendelssohn's melody “Auf Flügeln des Gesanges,” price 4s., now being played by Miss Arabella Goddard with distinguished success in the provinces. Wessell and Co., 229, Regent-street.

NEW EDITION, Price 9s., MOZART'S DAVIDDE PENITENTE, with English Version from the Psalms, as given complete at the Norwich Festival, 1848, with compressed arrangement from the full score by R. Andrews. Single voice parts, and full orchestral accompaniments, may be had from the Editor, 84, Oxford-street, Manchester. Sent postage free. Stamps received.

THE ROCCOCO POLKA.—Composed by J. KALOZDY, and performed at the Marionette Theatre by the Hungarian Band, will be published in a few days, by Ewer and Co., 390, Oxford-street.

SIGNOR PERGETTL.—New Edition. A Collection of Short, Progressive Vocalizzos, for mezzo soprano voice. To be had at R. W. Ollivier's, 19, Old Bond-street, Piccadilly. The above have met with great success, and have been reprinted in Austria, Germany, Holland, and Belgium.

CITY MUSICAL UNION—CROSBY HALL, BISHOPS-GATE STREET.—This Society meets weekly, in the large hall, Crosby Hall, for the practice and performance of Sacred and Secular Music—vocal and instrumental. The concerts will be given monthly, and during the next six months the following works will be produced:—*THE CREATION, ACIS AND GALATEA, ELIJAH, JUDAS MACCABÆUS, ST. CECILIA'S DAY, &c.* The first Concert will take place on Tuesday, the 28th February, when *THE CREATION* will be performed. Conductor—Mr. Gadsby. Members' subscription, 5s. per quarter; Family subscriptions, £1 1s. per annum; Single subscription, 10s. 6d. per annum. G. D. Taylor, Hon. Sec.

M. R. W. STERNDALE BENNETT respectfully announces that the Second and Third of his Annual Series of Performances of **CLASSICAL PIANOFORTE MUSIC** will take place at the Hanover-square Rooms, on Tuesday evenings, February 28th, and March 21st. Single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses, and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

SACRED HARMONIC SOCIETY, EXETER HALL.

Conductor, Mr. COSTA.—Friday next, February 24th, Haydn's *CREATION*. Vocalists—Miss Birch, Mr. Sims Reeves, Mr. F. Bodda, and Signor Belletti, with Orchestra of 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall, where may also be obtained, on and after Monday next, an Analysis of the “Creation,” written for the Society by Mr. G. A. Macfaren, price Six-pence, or sent by post for One Shilling. The vocal score of the entire Oratorio also may be had, price Three Shillings.

MUSICAL WINTER EVENINGS, WILLIS'S ROOMS.
—Thursday, February 23rd, at half-past 8 o'clock. Quartet, E Flat, No. 80, Haydn; Duo, Op. 17, Variations Concertantes, Pianoforte and Violoncello, Mendelssohn; Quartet, E minor, Op. 45, Spohr; Trio, E, flat, Op. 70, Beethoven; Solos, Pianoforte. Artists—Moliére, Goffrie, Hill, and Piatti. Pianist—Halle, who will come expressly to London for this Concert. Visitors at half-a-guinea each will have the choice of seats in the gallery and places not reserved for Subscribers. The sofas are let for the series. Tickets and particulars to be had of Cramer and Co., Chappell and Co., and Ollivier, Bond-street. Doors open at 8.—J. ELLA.

NEW PHILHARMONIC SOCIETY, 1854.—The Concerts of the Season will take place in St. Martin's Hall, on the following Wednesday evenings:—March 22, April 5, April 26, May 10, May 24, and June 7. Conductors, Herr Lindpaintner and Dr. Wyld. The orchestra will be on the same scale as before. The choral works will be performed by a choir of two hundred voices. Arrangements have been made to secure the best available talent, both vocal and instrumental. Subscription for Reserved Seats, £2 2s. Subscribers' names received at Messrs. Cramer & Co.'s, 201, Regent-street.—Willert Beale, Secretary.

M. R. W. H. HOLMES'S PIANOFORTE CONCERTS.
Mr. W. H. Holmes has the honour to announce a series of **THREE MORNING CONCERTS** to take place at the Hanover Square Rooms, on Wednesday, 19th April, Saturday, 27th May, and Wednesday, 5th July. Single tickets, 10s. 6d.; subscription ticket for the three concerts, One Guinea (all seats reserved). To be had of Mr. Holmes, 36, Beaumont-street, Marylebone.

HARMONIC UNION, EXETER HALL.—Conductor, Mr. BENEDICT; Organist, Mr. W. REA. Next Thursday, February 23rd, will be repeated, Handel's *ACIS* and *GALATEA*, with Mozart's Accompaniments. Vocalists—Miss Stabbach, Miss Thirlwall, Mr. Sims Reeves, Mr. S. Champion, and Signor Belletti. Tickets, Area or Gallery, 3s.; Reserved, 5s.; Stalls, 10s. 6d. each. Office, 5, Exeter Hall.

S. MARTIN'S HALL—HANDEL'S JUDAS MACCABÆUS. will be performed on Wednesday, February 22nd, under the direction of Mr. John Hullah. Principal Vocal Performers, Mrs. Endersohn, Miss Dolby, Mr. Augustus Braham, Mr. Frank Bodda. The orchestra complete in every department.—Tickets, One Shilling; Gallery, Half a Crown; Stalls, Five Shillings. Doors open a quarter before seven, commence at half-past seven o'clock.

M. R. SIMS REEVES, MDLLE GRAVER, and a host of Vocal and Instrumental Talent at the **WEDNESDAY EVENING CONCERTS, EXETER HALL**, on the 22nd (Wednesday next). Programmes and tickets to be had at the Hall.

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